

MAJOR AND MINOR.

T. Bahnsen, the piano manufacturer of 1520 Olive Street has just made a superb concert grand piano, that is said to compare with any piano in the market. Mr. Bahnsen has built up a first-class reputation and trade, and his name is now synonymous with all that is most excellent in piano-making.

Nikisch.—A Boston musical authority is Louis Elson, a prolific writer on art matters. He claims that Nikisch completes, with Motil, Levy and Richter, the quartette of really great German conductors.

Genelli, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1. Cabinet will be returned by mail, unsoiled with stamps, on short notice. Mail Cabinet with \$1.

100 SONGS for a 2 cent stamp HOME & YOUTH, CADIZ, O.

A new mode of teaching music has been proposed in France, based on the periodicity of the octave. A radical reform is aimed at, the system being expounded in a series of fundamental propositions, such as: Musical effect is quite different from acoustic effect; there can be no physical gamut, a major and a minor, but only one, that of the white notes of the piano called the major, and so on.

Tell your friends to subscribe to the REVIEW and that twelve numbers contain 325 Pieces.

Leipsic.—Max Pauer, the successor of Nikisch, is very highly spoken of in connection with the recent performance of the "Ring des Nibelungen." He is said to communicate to the execution a vividly passionate dramatic energy, which brings into relief parts of the work ignored by his predecessor. The orchestra of Pauer is more sweet, more veiled, or, as one critic says, "more Bayreuthian," than that of Nikisch.

The Farrand & Votey Organ Co. have erected a large brick building adjoining their Reed Organ Works, with four stories, making by far the largest and finest factory in the country devoted exclusively to pipe-organ work, while the manufacturing facilities far surpass any similar factory in the world. Nothing but the highest grade work is turned out, and pipe organs of all sizes, from \$750 up to the very largest four and five manual organs, are constructed by the best artists in their line of work. As the company has ample capital, nothing that money can do will be left undone to make these organs the finest instruments in the world. Organs ranging in price from \$1,000 to \$100,000 are now under way for Detroit and Wayne, in Michigan, for Pittsburg and Johnstown, in Pennsylvania, Parkersburg, W. Va., Columbus, O., Wabash, Ind., and Leavenworth, Kansas. In fact, the company has so much work coming to it that it cannot take any more at present.

MUSIC BOOKS

PUBLISHED BY

OLIVER DITSON AND CO.

BOSTON, MASS.

Autumn Leaves and Winter Wreaths
OF MUSIC.

Emerson's New Responses. (60 cts., \$6 doz.) for Quartet and Chorus Choirs; 74 short pieces of sacred music of the best character, such as your choir needs.

The Temperance Crusade. (35 cts., \$3.60 dozen), by L. O. Emerson and Edwin Moore. Earnest, refined, elevated poetry and music, which will be most welcome to the best classes of temperance workers.

Adopt, without fear, for Graded Schools, our Song Manual. (Book 1, 30 cts., \$3 doz.; or Book 2, 40 cts., \$4.20 doz.; or Book 3, 50 cts., \$4.80 doz.) Admirably adapted to the different ages of school life, with plain instructions and best of music.

Select for practice in your Singing Society one of our noble and beautiful CANTATAS (send for list), or the easy Oratorio, EMMANUEL, (\$1) by Trowbridge; or for Fairs and Festivals, the peculiarly nice, pretty and easy DAIRY MAIDS' SUPPER, (20 cts., \$1.80 doz.) by Lewis; or for the children, Macy's new STRANGE VISITORS, or A MEETING OF THE NATIONS, (30 cts., \$3 doz.); or the KINGDOM OF MOTHER GOOSE, (25 cts., \$2.28 doz.) by Mrs. Boardman.

Any book mailed for retail price.

PERFECT MUSIC BOOKS

for CHOIRS, for CLASSES, for CONVENTIONS, are perhaps impossible—but DITSON & CO.'S matchless books are just on the line.

Emerson's Easy Anthems, (80 cts., \$7.20 per dozen), are 49 in number—quite new—give about one for each Sunday in the year, and are full of grace and beauty.

Song Harmony, (60 cts., \$6 per dozen) by L. O. Emerson, is a new and very "perfect" book for SINGING CLASSES, perhaps the best of a long series of books by the same author.

The Graded Singing School, (50 cts., \$4.50 per dozen), by D. F. Hodges, is a sensible, practical method, by a very sensible, practical teacher and is fully furnished with good material for successful work.

Jehovah's Praise, (\$1, or \$9 per dozen) by L. O. Emerson, is a full size Church Music Book, with a large number of Anthems and Tunes for choirs, also Glees, Part-Songs, and a multitude of melodious exercises for classes.

Temple Chimes, (35 cts., \$3.60 per dozen) by EVANGELIST LUTHER, just published, is a very superior collection of new Gospel Songs, of Hymns and Tunes.

Praise in Song, (40 cts., \$4.20 per dozen) by L. O. and E. U. Emerson, is a new Sunday School and Praise book, full of uncommonly good music and hymns. A very "perfect" book for vestry singing.

Any book mailed for retail price.

RICHARDSON'S
New Method
FOR THE PIANOFORTE.

From the very day of its publication, it has been a decided success, selling steadily from year to year, and giving the printer no rest with its frequent editions, its total sales to the present time aggregate nearly

450,000 COPIES!

Recreation and Study are in it admirably combined. The book has been many times revised, and is the most perfect of instruction books. It has also had additions. Price, with American Fingering, \$3; with foreign fingering, \$3.

New England Conservatory Method for the
PIANOFORTE.

In Three Parts, with American and foreign fingering, each \$1.50, complete, \$3.00.

This fine book secured at once the powerful aid and approval of the professors and pupils of the great Conservatory for which it was compiled, and in which it has always been used. Very widely known and used.

The best Companion for an Instruction Book is MASON'S PIANOFORTE TECHNIQUES, containing every exercise needed for the full development of technical ability on the pianoforte. By Dr. Wm. Mason, with explanations by W. S. B. Mathews. Price, \$2.50.

Any Book mailed for retail price.

ESTABLISHED 1852.

THE SMITH
American Organ and Piano Co.

MANUFACTURERS OF

PIANOS

AND

ORGANS.

Our Instruments have a world-wide reputation, and are second to none in Tone, Touch, Workmanship or Design. An absolute warranty with every instrument.

Catalogues and prices on application.

The Smith American Organ and Piano Co.

BOSTON, MASS., or KANSAS CITY, MO.

\$5.00. EQUITABLE BUILDING, \$5.00.

6TH AND LOCUST STS.

FIVE DOLLARS

Per Year for a Box in the

SAFE DEPOSIT CO.

GEO. D. CAPEN, Pres.

EDW. A. SMITH, Supt.

PASCHALL CARR, Treas.

MO. SAFE DEPOSIT CO.

\$5.00.

Open from 9.00 A. M. to 4.30 P. M.

\$5.00.



Nugent's

NEW STORE.

THE LARGEST AND FINEST

DRY GOODS

HOUSE IN THE CITY.

EAST SIDE OF BROADWAY, CORNERS WASHINGTON AVENUE AND ST. CHARLES STREET.

Everything in the Dry Goods line at the lowest cash prices. Positively nothing misrepresented.

The Largest and most complete Mail Order Department in the West. Send for Sample or Catalogue.

B. NUGENT & BRO.

What are Etchings?
What are Artist Proofs?
How can I tell a Remarque Proof from an Artist Proof or a plain Impression? We mail you a book on receipt of 5c. Postage fully answering above questions and describing how Etchings and Engravings are made.

REDHOFFER & KOCH,
419 & 421 N. Broadway.

The Leading Art Dealers of St. Louis.

MAJOR AND MINOR.

She: "It must have been an awful storm to blow away the the lighthouse." Cholly: "Terrible, my dear, but it could have only been through carelessness that there was a lighthouse in such an exposed place."

The Musicians' Calendar for 1890, compiled by Professor Frank E. Morse, is devoted especially to the musicians of America. Price, 50 cents. Boston: Silver, Burdett & Co., publishers, 6 Hancock Avenue. Prof. Morse has now for the third successive year placed the musical world under obligations by preparing and editing "The Musicians' Calendar." In form, dress and matter, it far surpasses either of its predecessors. It offers an artistic portrait of Prof. John Knowles Paine, of Harvard University, and its pages are filled with interesting facts relating to eminent American musicians, and facts concerning the history of music in this country; also with choice selections of prose and poetry, largely from American authors, relating to music. The Episcopal Church days are given, and the whole arrangement is such as to make a most serviceable calendar, as well as a beautiful and artistic ornament for the homes of all lovers of music and cultivated people generally.

An Italian army officer, Lieut. Giovanni Bettini, has invented a phonograph which is claimed to be a great improvement on the phonographs and graphophones actually in use; the new apparatus reproduces sound with such power that it can be heard at a distance of a hundred yards, or from all parts of a large hall. Cylinders are used to receive the impressions, but they differ materially from the Edison cylinders, and the impressions are produced, not by one needle alone, but by several, whose action is directed to a common center.

Paris.—The list of applicants for admission to the Conservatoire was as follows: Classes of singing—male, ninety-four; female, 144; of piano, 238; of other instruments, 268. Grand total, 714.

Did you ever see 12 numbers of the REVIEW bound? They make a magnificent present.

BOLLMAN BROS. CO.

—WESTERN REPRESENTATIVES OF—

STEINWAY & SON'S

Gabler & Bro.

Lindeman & Sons

J. & C. Fischer

Pianos,

FARRAND & VOTEY

ORGANS.

WAREHOUSES:

BOLLMAN'S HALL, S. W. Corner 11th and Olive Streets.

BRANCHES:

NEW YORK, and 613 Main St., Kansas City, Mo.

Whooping Cough

IS speedily relieved by administering Ayer's Cherry Pectoral. Dr. Solon S. Blood, of Fabyan's, N. H., says: "The anodyne properties contained in Ayer's Cherry Pectoral render it a superior remedy to allay the paroxysms in Whooping Cough. I have used the Pectoral with remarkable success."

"When I was a girl of 17 I had a cough, with sleepless nights and profuse night sweats. Ayer's Cherry Pectoral cured me. I have recommended this preparation in scores of similar cases and always with excellent results."—Mrs. Cutler, 27 N. Washington sq., N. Y. City.

"My little daughter had the worst whooping cough I ever knew. After she began to take Ayer's Cherry Pectoral she suffered but very little. One bottle effected a perfect cure."—Mrs. E. M. Spear, Rutland, Vt.

"As a remedy for whooping cough, with which many of our children were afflicted, we used during the past winter, with much satisfaction, Ayer's Cherry Pectoral. For this affection, we consider it the most efficacious of all the medicines which have come to our knowledge."—Mary Parkhurst, Preceptress, Home for Little Wanderers, Doncaster, Md.

"My children are liable to croup. Having lost my oldest girl by this disease, I was in constant fear until I found to my great satisfaction, that

Ayer's Cherry Pectoral.

ry Pectoral would cure it."—Anna W. Wentworth, Northampton, Mass.

Prepared by Dr. J. C. Ayer & Co., Lowell, Mass.

Prompt Relief

Follows the use of Ayer's Cherry Pectoral in cases of Sudden Colds, Croup, Sore Throat, and the various pulmonary troubles to which children are liable. Many a life has been saved by a timely dose of this invaluable medicine.



"The high reputation of Ayer's Cherry Pectoral, as a remedy for diseases of the throat and lungs, attracted my attention more than twenty years ago. The employment of it then, through the youth of my children, when croup and whooping cough were frequent and dreaded visitors, was so satisfactory as to win for it my confidence and a permanent place in my medicine chest. Subsequent trials have afforded severe tests of its curative qualities. Ordinary colds, coughs, soreness, and inflammation of the throat and lungs, are among the affections for which it has been successfully used in my family. With me it is an indispensable remedy in all throat and lung troubles."—Aimé Beregeay, Donaldsonville, La.

"I have used Ayer's Cherry Pectoral for years."—J. R. Case, Preston, Iowa.

"After having suffered for some time from a disease of the lungs, induced by bad colds, and when my friends thought I could not recover, I tried Ayer's Cher-

In three months I was well."—H. H. Woodal, McConnellsburg, Pa.

Sold by all Druggists. Price \$1; six bottles, \$5.

MUSICAL REVIEW

KUNKEL'S

RICHES-CO. ST. L.

JANUARY, 1890. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. Vol. 13—No. 1.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, \$3.00
Single Number, 1.00

This includes postage on paper, to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

Entered at St. Louis Post Office as Mail Matter of the Second Class.

WE call the attention of our readers to the present number of the REVIEW. It is a sample of the variety of music that will be offered each month, with this exception, that in each succeeding number we will try to surpass all previous efforts. It will be our endeavor to please every one, and to that end, we invite all our patrons to write us their opinions and suggestions as to the character of selections most acceptable.

Now is the time to send in your subscriptions and stir up your friends. Delays are dangerous; every number you miss is an incalculable loss—we can not always supply back numbers. As we give the best current music in the REVIEW—subscribe and be up with the times!

EUGENE FRANCOIS CHARLES D'ALBERT.

Von Bulow has said: "There are but three great pianists in the world, Rubinstein, myself and D'Albert, but the last is yet young and bids fair to surpass us all."

Eugene Francois Charles D'Albert was born at Glasgow, in Scotland, April 10, 1864, and is therefore less than twenty-six years old upon the occasion of his American visit. His father, Charles Louis Napoleon D'Albert, was a son of a captain of cavalry in the French army, upon whose death the mother and son emigrated to England. Charles D'Albert was a successful composer of dance music, who married and settled in England at Newcastle-on-Tyne. Young D'Albert's genius for music exhibited itself at an early age and he was carefully taught by his father. In 1876 he obtained a free scholarship in the National Training School, London, where he was taught pianoforte by Ernest Pauer, harmony and counterpoint by Dr. Stainer, organist of St. Paul's; orchestration by Ebenezer Prout and composition by Arthur Sullivan. On the recommendation of the latter he obtained, in 1881, the Mendelssohn scholarship, so that he could go abroad for a year for additional studies. He made rapid progress under his teachers in England, and composed an overture, which was performed at a student's concert in St. James' Hall, 1879; also an original pianoforte concerto in A, at a Richter concert in 1881, and Rubinstein's concerto in D minor, 1882. At Richter's invitation he went to Vienna, and subsequently to Weimar, where he studied under Liszt, who called him the young Tausig, in allusion to his extraordinary technique. His overture "Hyperion" was played at a Richter concert in 1885, and a symphony in F, op. 4, in 1886. A string quartet of his was played at Vienna last winter, and a dramatic overture at the Tonkunstlerfest at Cologne, in 1887. He is now engaged in the composition of a grand opera.

The American public, however, are interested rather in the artist than the man, and there is no doubt that now that he has appeared before them they are led to exclaim in the language of the Queen of Sheba concerning Solomon, "that the half had not been told," although it has been claimed that the limit of possibilities in technique has been exhausted until the appearance of D'Albert.

The young genius, however, has passed the pounding period, his poetic temperament, like that of Joseph, being reflected in his interpretations of the great tone poets. He has undoubtedly created a genuine sensation by the display of enormous technical skill, and at the same time has proven an incalculable advantage to teachers and pupils as a model of correct phrasing and admirable style. It was a master stroke in Mr. Abbey to induce this young genius to visit America, and particularly to present him upon the same stage with that other great artist, Senor Sarasate, the modern Paganini. Nothing like such a combination has been heard here since the tour of Rubinstein and Wieniawski, and probably such a combination of great performers upon the piano-forte and violin will not be heard again in a generation.

SEÑOR PABLO MARTIN MELTON SARASATE.

There is an old legend, graceful and poetic as all the legends of Greece are, which relates how two nightingales dwelling in the same forest once contested with each other for the supreme victory of song. They sang—each with a different motive. One sang for the love of his bonnie brown mate, whose bright eyes peered from a cluster of green leaves where on the moonlight played with a fitful shadow; his song was of love, of tenderness, of passion, of that mysterious and potent

sympathy that alone can beautify and make glad the life of man, and without which the fairest of earth's possessions crumbles to dust in our grasp—of faith, of hope, of purity and peace, the enchanting bird warbled "in full-throated ease," forgetting himself and the green woods around him in the earnestness and fervor of his melodious pleading, and only remembering that love and music purified the air and sanctified the world. And suddenly, crossing the current of his delicate harmony, the other nightingale commenced his song, with notes that were full, round and rich, and tones that pierced with ringing triumph the deep cool heart of the forest—nobly and sweetly he sang indeed, but not for love—his song was of Glory. Stronger and fuller rang the wild far-reaching music of his voice till it seemed as if the gentle lover-nightingale must have spread his wings and fled away forlorn, baffled and shamed into silence. Surely no song of love could compete with that victorious outburst of melody that chanted the splendors of immortal Fame? Nay—but listen!

The bird of love recommenced his tender strain, modulated to infinitely greater tenderness—he poured out his passion in far more passionate pleadings, and regardless of his rival, sang on and on to his bonnie brown mate till she could no longer resist his sweet entreaties, and fluttering to him, she nestled close to his downy wing, contented. And a deep stillness reigned through the woodland, for the bird of Fame sang no more. Some say he perished from disappointment and envy of his rival's beautiful voice—others state that he wandered through many countries, singing now and then in sad broken notes of despair and loneliness—but all agree in asserting that he never was happy. For happiness only dwells where Love is, and the artist or poet who works only for self-glory has lost the way to the palace of perfect joy.

This old Greek legend of the nightingales came back to my mind the other night when Sarasate fascinated a crowded audience at St. James' Hall, London, and excited such a clamour of enthusiastic applause as is seldom heard in London concert-rooms. This graceful Southerner, with the warm light of warmer climes glowing in his kindly eyes, with his small slight figure, supple as a wand of willow, and his mobile changing countenance full of intellectual force and expression—what is the moving spring of his marvelous genius? Not fame—for his enormous reputation is treated by him with the merriest insouciance. Not love of money, for he has private means of his own which are sufficient to satisfy any man of a reasonable mind. Not desire for honours, decorations, or courtly flatteries—he can not boast of being "Dr." Sarasate; he is Sarasate *pur et simple*—Sarasate *et suo Violino*—Sarasate and his dainty companion, his obedient, docile friend and *confidante*, the little instrument so fragile in make, so light to carry, so apparently nothing to look at, and yet which in his hands becomes a pleading angel, a repentant fairy, a rapturous skylark, a sobbing child, a sighing wind, a storm on the ocean, a cry of love, a kiss of parting—anything and everything in the whole range of human emotions that can be expressed by sound.

Sarasate can scarcely be called a performer on the instrument; it may be said of him as it was said of Paganini, that he is himself a human violin. At any rate he makes his instrument a part of him, and he holds his bow as if it were a slender lily he had gathered *en passant* to play with. The action of it is very like that of a slight flower swaying in the wind, and yet with what concentrated nervous energy and passion it is wielded! Sarasate himself sways to and fro with the rise and fall, the ebb and flow of the music he performs.

BELLEVILLE CONCERT.

The concert given at Belleville by Miss Jessie Foster, assisted by Mr. Charles Kunkel and Mr. Arthur D. Weld, was a pronounced success. A large audience was in attendance. Miss Jessie Foster was very warmly received, and created the most favorable impression. Her numbers were admirably selected. Mr. Charles Kunkel made quite a stir; his Alpine Storm carried everything away. Never within the memory of the oldest inhabitants did a piano come in for such flattering notices as the fine Steinway Grand which Mr. Kunkel used. Mr. Weld was in good voice, and received well-deserved applause.

CHORAL SOCIETY.

The Choral Society, assisted by the male chorus of the Liederkreis, ushered in its tenth season with Berlioz' *Damnation of Faust*, which was given at Music Hall on the 2d ult. The soloists were Mr. William Ludwig, baritone, as Mephistopheles; Mme. Adelaide Mullen, soprano, as Marguerite, and Mr. Henry Beaumont, tenor, as Faust. The chorus work was excellent, as usual; Mr. Otten can be relied upon to bring out the best results. The orchestra work was absolutely bad. To think that a work of such a character as Berlioz' *Damnation of Faust* should be given with one or two rehearsals is simply preposterous. It is an acrobatic feat that neither Thomas' nor Gericke's orchestra would have attempted to face with such scanty preparation, and these conductors had first-class men from top to bottom. Mr. Geo. H. Wiseman, a few hours before the performance, was entrusted with the difficult part of the student, and acquitted himself in a manner that led one to believe he had studied it for years.

The annual Christmas Concert, the Messiah, was given Friday evening, the 27th ult. The soloists were Miss Adelaide Kalkman, soprano; Mrs. Oscar H. Bollman, alto; Mr. Whitney Mockridge, tenor, and Mr. Dierkes, bass. Miss Kalkman's voice was admirably suited for the work; her rendition was splendid and fully appreciated by the audience. Mrs. Oscar H. Bollman sang her part in the most acceptable manner, and was received, as always, with enthusiasm. Messrs. Mockridge and Dierkes were quite satisfactory, and did good work. The chorus was at home in the Messiah, and sang in good style indeed. The orchestra redeemed itself, and was a vast improvement on its work in the foregoing concert. It seems this was more within the province of the conductor.

MUSICAL UNION.

The first Musical Union concert of the season took place at the Exposition Music Hall on the 10th ult. The soloists were Mrs. Mayo-Rhodes and Mr. Herman Epstein. Mrs. Mayo-Rhodes is a recent and welcome addition to our sopranos, and has already made a most marked impression. She has a splendid voice, and sang her numbers like an artist. Her selections did not do her full justice, however, and we hope to have the pleasure of hearing her often in public.

Mr. Herman Epstein made his first public appearance since his return from Europe, where he spent several years in the hands of the best masters. Contrary to custom, we have not been assailed with loud trumpet-blasts proclaiming him at the pinnacle of his art, monarch of all in sight, etc., etc., *ad nauseam*; but Mr. Epstein has accomplished in deeds what others reach only in words. He is a brother of the well-known Epstein Brothers, Marcus and Abe, and showed a very flattering advancement in his chosen profession. We expected much, but he surpassed our greatest expectations. His brothers' fine method of teaching, which is observable and which gave him a magnificent foundation, has now borne its fruits. His playing is thoroughly artistic. In the Rubinstein Concerto he displayed great dash and brilliancy; in the encore, Impromptu Chopin, the most delicate shading.

The orchestral numbers were "Overture to Tannhauser," "Ballet Music from Coppelia," "From the Ball," Gillet, arranged for string quintette, and Mendelssohn's popular number, "Rondo Capriccioso." The Tannhauser overture, while its popularity is not to be disputed, is a little too frequent a visitor to the Musical Union concerts, and robs the programme of a choice morsel—variety. We have but one Musical Union here, and we are mean enough to want to hear some of the other good things in life, at least now and then. Mr. Waldauer, the director, deserves special praise for his perfect work.

CITY NOTES.

Carl Faelton is expected here for a pianoforte recital.

D'Albert and Sarasate will reach this city in February.

Von Bulow will visit St. Louis during his season in this country.

Miss Maude Pannell has been engaged by the Emma Abbot Opera Co.

Mrs. Samuel Highleyman spent the holidays with her sisters in Des Moines, Iowa.

O. F. Mohr, teacher of the piano and violin, at 615 South Fourth Street, has done some very creditable crayon-work.

Mrs. Mattie Hardey, of 1115 South Grand Avenue, has returned from a visit East.

Herman Haeger, the zither player of 711 South Broadway, is a member of the Beethoven Mandolin Club.

Miss Maud Pannill, a pupil of Prof. Allman, sang with decided success at the Philharmonic concert in Belleville.

An Impromptu Musicales was given at Balmer's Hall by Messrs. Fred Specht, Wayman McCreery, Geo. R. Yost, and others. Miss Creeley was pianist.

A. I. Epstein has written a magnificent duet "Harmonie," Fest-Polonaise, which will be presented in the next number of the REVIEW.

The Mendelssohn Quintet Club gives the Second Concert of the season on the 14th inst. at Memorial Hall, 19th and Lucas Place.

The La Salle Literary Union, College of the Christian Brothers, gave a Christmas entertainment on the 22d ult. A very entertaining programme was presented.

A Christmas Chorus, with organ and violin accompaniment, composed by Paul Mori, was sung at St. John's Evangelical Church by the men's choir, assisted by the students of the Evangelical Seminary.

A. G. Robyn purchased a magnificent Steinway concert grand piano. This is a just appreciation of the peerless instrument made by the famous firm of Steinway & Sons, and surely no sweeter occupation can be sought than playing a beautiful Steinway.

The White Cross Society gave a musicale at Mrs. Mooney's residence, 4005 Delmar Avenue. The talent included Mrs. Dow, Miss Sage, Miss Wallace, and Messrs. Groffman, B. Dierkes, and Mobre.

The Choral Society will give the "Crusaders" a cantata by Niris W. Gade at its next concert. This work was presented here by Theodore Thomas at the opening concert of the Music Hall. As it is quite short a varied programme will follow.

Miss Jessie Foster, the prima donna soprano, assisted by Miss Nellie Allen, pianist and Arthur D. Weld, barytone, will give a concert at the Grand Opera House, St. Charles, on the 13th inst.

The opening concert on the new Roosevelt organ of the St. Mary's Avenue Congregational Church, Omaha, was given on the 12th ult. by Prof. Louis Falk, of Chicago, assisted by Mrs. Latey, soprano, of St. Louis.

The Philharmonic Quintette.—Messrs. Hammerstein, Parisi, Anton, Sr., Anton, Jr., and Boehnen, assisted by Miss Kalkman, Mr. Hein and Liederkreis Maennerchor, gave a very successful concert at the Liederkreis, Saturday, December 14.

The present number is a sample of what the succeeding numbers will be—suitable for every class of players. Each succeeding number will be an improvement on its predecessor.

CITY NOTES.

Miss Agnes Gray the well known violinist is prepared to receive pupils at her address 2546 Olive street and is open for concert engagements. She is also engaged at Lindenwood College, St. Charles, and at the Western Conservatory of music, 2645 Olive St.

All the music that appears in the REVIEW can be had in separate sheet form from any dealer. Any advice to the contrary is false. Order from Kunkel Bros., if your orders are not filled elsewhere.

An entertainment for the benefit of the Free-Circulating Library of the Women's Training School was given at Pickwick Theater on the 12th ult., at 8 P. M., the programme being

rendered by the following talent: Mrs. Helen Ames, Mrs. Mattie Hardy, Miss Clara Stubblefield, Mrs. Mary Hogan-Ludlum, Mr. J. A. Kieselhorst, Mrs. A. Ables, Mr. Jesse Cornelius and the Tuscan Quartette.

The Choir of the Second Presbyterian Church—Mrs. Cunningham, soprano, Mrs. Bollman, alto, Mr. B. Dierkes, tenor, Mr. Cunningham, bass, and Mr. Hammerstein, organist, have been re-engaged for 1890. Mr. and Mrs. Cunningham and Mr. Hammerstein enter upon their seventh year.

An entertainment was given at the South Side Turner Hall for the St. Louis Working Girls' Free Library. The programme included Miss Clara Stubblefield, Miss Louisa Aubertin, Mrs. S. A. Abeles, Mrs. Mary Hogan-Ludlum, and Messrs. Otto Hein, Bauer, and Jesse Cornelius.

Quail on toast, at Milford's.

We would call the attention of our readers and patrons to two of the most useful inventions of the nineteenth century, viz.: "Willer's Patent Sliding Blinds and Fly Screens." They are indispensable to every neat housekeeper, and we would advise that they be ordered now, when the factory is not crowded with orders, thus avoiding the delay and annoyance if deferred until spring-time when the troublesome flies and insects are here. *The best are always the cheapest.* Charles Kunkel, one of the publishers of the REVIEW, appreciating this business motive, has ordered the "Willer Patent Fly Screen" in preference to all others, for his elegant residence, about completed. These screens are made of the best materials and by the most skilled mechanics. They have patent adjustable springs, and can be slid to any place desired. They can be operated by a child, and can be put in or taken out of the window in an instant. For full information call and examine models at the office of C. P. Finley, 904 Olive Street.

CHAS. STEINBERG & Co.
MANUFACTURER OF
SEAL CARMENTS
AND
FINE FURS.
421 NORTH BROADWAY,
ST. LOUIS.

ST. JACOBS OIL
TRADE MARK
THE GREAT REMEDY FOR PAIN
CURES PERMANENTLY
RHEUMATISM.
Chronic Cases of 40 Years Cured.
Hundreds Testify. No Return of Pain.
AT DRUGGISTS AND DEALERS.
THE CHARLES A. VOGELER CO., Baltimore, Md.

SENT JUST ISSUED FROM THE PRESS!

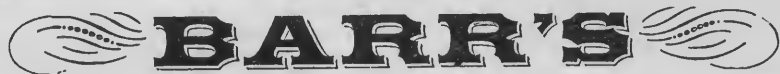
ON RECEIPT OF
6 CENTS
FOR
POSTAGE
—
DO NOT FAIL
TO
OBTAIN ONE.

Our magnificent Catalogue containing **FIFTEEN HUNDRED (1500) ILLUSTRATIONS** of all that is beautiful in **JEWELS, ART and SILVERWARE.**
It contains valuable and interesting information about **WEDDINGS, PRECIOUS STONES, SOLID SILVER WARES, WHAT SHALL I BUY FOR A PRESENT, SILVER PLATED WARES, ALL MANKIND and particularly LADIES.**
And many other features of great interest to **ALL MANKIND** and particularly **LADIES.**
Send **SIX CENTS** to cover postage and it will be promptly sent to you by

MERMOD & JACCARD JEWELRY CO.

BROADWAY & LOCUST STREET, ST. LOUIS.

THERE ARE SIX FEATURES OF



Great St. Louis Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by woman is for sale under their roof.
- 2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
- 3d. That but one price, and that the very lowest, is put upon all goods.
- 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

Ribbon Store.
Notion Store.
Embroidery Store.
Lace Store.
Trimming Store.
Gents' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
Summer Suiting Store.
Gingham Store.

Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.

Flannel Store.
Lining Store.
Cloak and Suit Store.
Shawl Store.
Underwear and Corset Store.
Children's Clothing Store.
Quilt and Blanket Store.
Upholstery Store.
Millinery Store.
Shoe Store.
Glove Store.

Orders by Mail Receive Prompt Attention by Being Addressed to the

WM. BARR DRY GOODS COMPANY,

SIXTH, OLIVE TO LOCUST STREETS,

ST. LOUIS.

CALENBERG & VAUPEL

SOLE
MANUFACTURERS
OF THE

"BIJOU" AND "SEPARABLE"

UPRIGHT PIANOS.

Full Iron Plate. Action will stand climatic changes.

Factory, 838 & 835 W. 36th Street
Warehouses, S. W. Cor. 34th St., & 7th Ave. **New York.**


HENRY KILGEN,
CHURCH ORGAN BUILDER,

No. 813 N. 21st Street, St. Louis.

Tuning and Repairing promptly attended to.

Have on hand a New Organ of 12 Stops—enclosed in swell and 2 Combination Pedals.

Scott's EMULSION
OF Pure
Cod-Liver OIL
AND
HYPOPHOSPHITES.
ALMOST AS PALATABLE
AS MILK.
The oil is so disguised that
the most delicate stomach
can take it without the
slightest repugnance.
REMARKABLE AS A
FLESH PRODUCER
PERSONS GAIN RAPIDLY WHILE TAKING IT.
SCOTT'S EMULSION
Is acknowledged by numerous Physicians in the United States and many
foreign countries to be the FINEST and BEST preparation of its class
FOR THE RELIEF OF, AND IN MOST CASES A CURE FOR
CONSUMPTION, SCROFULA, GENERAL DEBILITY, WASTING DISEASES
OF CHILDREN AND CHRONIC COUGHS.
For Sale by all Druggists. **SCOTT & BOWNE, New York.**



ART DEALERS
LARGEST STOCK
OF STUDIES and ARTISTS' MATERIALS
in St. Louis. Prices lower than any
house in the West. ILLUSTRATED
CATALOGUES of Studies and Artists' Ma-
terials sent free. Special discount to
teachers.
GLOVER & FINKENAU, 310 & 312 N. 11th St., St. Louis.
79-12

Holiday Presents!

A fine Silk
UMBRELLA
or CANE.
Largest Assortment and
Finest Goods
Can be found at the Manufacturers,
NAMENDORF BROS.
314 N. SIXTH, bet. Olive and Locust Sts.
ST. LOUIS, MO.



M. J. Steinberg
307 N. Broadway,
MANUFACTURER

Seal AND Fur
GARMENTS.

HEATHER BELLS POLKA.

(*New, Revised Edition.*)

Jacob Kunkel.

Vivo - 132.

Vivo ♩ - 132. .

8.

Scherzando.

mf

p

Ped. * *Ped.* *

8.

8.

Ped. * *Ped.* * *Ped.* * *Ped.* *

8.

8.

Ped. * *Ped.* * *Ped.* * *Ped.* *

scintillante.

8.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Copyright Kunkel Bros. 1886.

First system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 5, 4, 3, 2, 1, 4, 3, 2, 1, 2, 3, 4, 5) and dynamic markings such as *f* and *Ped.* (Pedal). A star symbol is present below the bass staff.

Second system of musical notation, continuing the piece. It includes fingerings and dynamic markings like *Ped.* and *f*. A star symbol is present below the bass staff.

Third system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 4, 2, 1, 3, 2, 1, 4, 3, 2, 1, 2, 3, 4, 5) and dynamic markings such as *cres.* (crescendo), *f*, and *Ped.* (Pedal). A star symbol is present below the bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 5, 4, 3, 2, 1, 4, 3, 2, 1, 2, 3, 4, 5) and dynamic markings such as *f* and *Ped.* (Pedal). A star symbol is present below the bass staff.

Fifth system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 5, 4, 3, 2, 1, 4, 3, 2, 1, 2, 3, 4, 5) and dynamic markings such as *Ped.* (Pedal). A star symbol is present below the bass staff.

Sixth system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 4, 2, 1, 3, 2, 1, 4, 3, 2, 1, 2, 3, 4, 5) and dynamic markings such as *cres.* (crescendo), *f*, and *Ped.* (Pedal). A star symbol is present below the bass staff.

8

First system of a piano piece. The right hand features a complex melodic line with many triplets and sixteenth notes, while the left hand provides a steady accompaniment. Pedal markings and asterisks are present below the staff.

Ped. * *Ped.* * *Ped.* * *Ped.* *

8

Second system of the piano piece. The right hand continues with intricate triplet patterns. Pedal markings and asterisks are present below the staff.

Ped. * *Ped.* * *Ped.* * *Ped.* *

8

Third system of the piano piece. The right hand has a more active melodic line. Pedal markings and asterisks are present below the staff.

Ped. *Ped.* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Fourth system of the piano piece. The right hand features a series of chords and moving lines. Pedal markings and asterisks are present below the staff.

Ped. *Ped.* * *Ped.* *

Fifth system of the piano piece. The right hand has a more active melodic line. Pedal markings and asterisks are present below the staff.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* * *Ped.* *

Sixth system of the piano piece. The right hand features a series of chords and moving lines. Pedal markings and asterisks are present below the staff.

Ped. * *Ped.* * *Ped.* *Ped.* *Ped.* *

1. 2.

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. First and second endings are indicated by '1.' and '2.' above the treble staff.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Fingerings (1-5) are indicated above the treble staff.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Fingerings (1-5) are indicated above the treble staff. A crescendo marking (cres.) is present above the bass staff.

Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Pedal markings (Ped.) and asterisks (*) are present below the staves. The score is divided into measures by vertical bar lines. The first system includes a dynamic marking *mf*. The second system includes a dynamic marking *p*. The third system includes a dynamic marking *f*. The fourth system includes a dynamic marking *f*. The fifth system includes a dynamic marking *f*. The score is written in a style typical of early 20th-century musical publications.

First system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1) and dynamic markings such as *f* and *Ped.* (Pedal). A star symbol is present below the bass staff.

Second system of musical notation, continuing the piece. It includes fingerings (e.g., 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1) and dynamic markings such as *Ped.* and *cres.* (Crescendo). A star symbol is present below the bass staff.

Third system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1) and dynamic markings such as *Ped.* and *cres.* (Crescendo). A star symbol is present below the bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1) and dynamic markings such as *Ped.* and *cres.* (Crescendo). A star symbol is present below the bass staff.

Fifth system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1) and dynamic markings such as *Ped.* and *cres.* (Crescendo). A star symbol is present below the bass staff.

Sixth system of musical notation, featuring a treble and bass staff. The music includes various fingerings (e.g., 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1) and dynamic markings such as *Ped.* and *cres.* (Crescendo). A star symbol is present below the bass staff.

8

Ped. * Ped. Ped. Ped. Ped. Ped. * Ped. Ped.

8

Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped. * Ped.

8

- cen - do

Ped. * Ped. Ped. Ped. * Ped. Ped. * Ped. Ped.

8

Ped. / Ped. Ped. * Ped. Ped. Ped. Ped. * Ped.

8

sf cres.

Ped. Ped. Ped. Ped. Ped. * Ped. * Ped. * Ped.

8

ff *sf* *ff*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

426

MY DARLING.

FOR KE.

Notes marked with an arrow must be struck from the wrist.

Carl Sidus. Op. 220.

Mazurka time ♩ - 132.

p *cres.* *Ped.* *Ped.* *

f *Ped.* *

Giocoso. *f* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. *Ped.* *Ped.* *

mf *f* *Ped.* *

FINE.

TRIO. *cantabile.*

First system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. Bass staff begins with a half note G2, followed by a half note A2, then a half note B2, and a half note C3. Dynamics include *p* and *cres.*. Pedal markings are present at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff continues with half notes D5, E5, F5, and G5. Bass staff continues with half notes D2, E2, F2, and G2. Dynamics include *p* and *cres.*. Pedal markings are present at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff begins with a half note A5, followed by a half note B5, then a half note C6, and a half note D6. Bass staff begins with a half note A2, followed by a half note B2, then a half note C3, and a half note D3. Dynamics include *p* and *cres.*. Pedal markings are present at the end of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with half notes E6, F6, G6, and A6. Bass staff continues with half notes E2, F2, G2, and A2. Dynamics include *p* and *cres.*. Pedal markings are present at the end of the system.

cantabile.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a half note B6, followed by a half note C7, then a half note D7, and a half note E7. Bass staff begins with a half note B2, followed by a half note C3, then a half note D3, and a half note E3. Dynamics include *p* and *cres.*. Pedal markings are present at the end of the system.

Sixth system of musical notation. Treble and bass staves. Treble staff continues with half notes F7, G7, A7, and B7. Bass staff continues with half notes F2, G2, A2, and B2. Dynamics include *p* and *cres.*. Pedal markings are present at the end of the system.

Repeat from the beginning to Fine.

FROM THE BALL.

(LOIN DU BAL.)

Notes marked with an arrow must be struck from the wrist.

Ernest Gillet.

Mouvement de Valse 3/4 - 80.

The musical score is written for piano and bass. It begins with a treble and bass staff. The first system includes dynamics *ppp*, *cres.*, and *dim.*. The second system includes *ppp* and several *Ped.* markings. The third system includes *cres. ed animato* and *rit.*. The fourth system includes *a tempo.*, *ppp*, and *pppp*. The fifth system includes *cres. ed animato poco a*. The sixth system includes *poco.*, *sfz. pp*, *ppp*, and *ff*. The score is heavily annotated with fingerings, bowings, and pedal markings.

Cantabile.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The right hand plays a melody with notes marked with fingerings 1, 3, 2, 5, and 12. The left hand plays a bass line with notes marked with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The dynamic marking *ppp* is present.

Second system of musical notation. Treble clef, key signature of two flats. The right hand plays a melody with notes marked with fingerings 1, 3, 5, 2, 3, and 3. The left hand plays a bass line with notes marked with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The dynamic marking *ppp* is present.

Third system of musical notation. Treble clef, key signature of two flats. The right hand plays a melody with notes marked with fingerings 1, 4, 3, 5, 1, 3, and 2. The left hand plays a bass line with notes marked with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The dynamic marking *mf* is present. Pedal markings (*Ped.*) are indicated below the left hand.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand plays a melody with notes marked with fingerings 1, 5, 4, 1, 4, 3, and 2. The left hand plays a bass line with notes marked with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The dynamic marking *dim.* is present. Pedal markings (*Ped.*) are indicated below the left hand.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand plays a melody with notes marked with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The left hand plays a bass line with notes marked with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The dynamic marking *pp* is present. Pedal markings (*Ped.*) are indicated below the left hand.

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand plays a melody with notes marked with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The left hand plays a bass line with notes marked with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The dynamic marking *mp* is present. Pedal markings (*Ped.*) are indicated below the left hand.

cres. ed animato poco a poco.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

un poco dim. e rit. a tempo. mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Tempo I.

f ppp

Ped. Ped. Ped. Ped. Ped.

ppp

Ped. Ped. Ped. *

cres. ed animato poco a poco. sfz ppp

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ossia. Presto. dim.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

CONSOLATION.

T R O S T

F. Chopin.

Allegretto.

Op. 36.

First system of musical notation. Treble and bass staves. Treble staff begins with a whole rest, then a series of eighth notes. Bass staff begins with a whole rest, then a series of eighth notes. Dynamics: *p* (piano) at the start, *dim.* (diminuendo) towards the end. Pedal markings: *Ped.* with a star at the beginning and end of the system. *legatissimo.* is written below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a harmonic accompaniment. Dynamics: *dim.* (diminuendo) in the middle. Pedal markings: *Ped.* with a star at the beginning and end of the system.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a harmonic accompaniment. Dynamics: *p* (piano) in the middle, *poco cres.* (poco crescendo) towards the end. Pedal markings: *Ped.* with a star at the beginning and end of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a harmonic accompaniment. Dynamics: *dim.* (diminuendo) in the middle. Pedal markings: *Ped.* with a star at the beginning and end of the system.

Manner of Execution.

Diagram illustrating the manner of execution for the final section. It shows a sequence of notes with fingerings: 3 1 4 1 3 1, 4 3, 3 1 2 3, 3 1 4 1 3 1, 4 3, 3 1 2 3. The notes are written on a single staff.

a tempo. rit.

cres. dim.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

a tempo. rit.

cres. dim.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

a tempo. rit.

p

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

a tempo.

sempre piu *p* e rit.

leggiere.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Intermezzo.

dim. in uen. do

* Ped. *

a tempo.

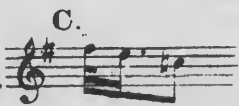
First system of musical notation. Treble clef, key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4. The first measure is marked with a piano (*p*) dynamic. The second measure contains a *dim.* (diminuendo) marking. The system concludes with a half note G4 in the treble and a half note G3 in the bass. Fingerings are indicated by numbers 1 through 5. A *legatissimo.* instruction with an asterisk is placed below the bass line. A *Ped.* (pedal) marking is also present.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a half note G4 in the treble and a half note G3 in the bass. Fingerings are indicated by numbers 1 through 5. A *Ped.* (pedal) marking is present.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a half note G4 in the treble and a half note G3 in the bass. Fingerings are indicated by numbers 1 through 5. A *Ped.* (pedal) marking is present.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a half note G4 in the treble and a half note G3 in the bass. Fingerings are indicated by numbers 1 through 5. A *Ped.* (pedal) marking is present.

Manner of Execution.



The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains measures three through six. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. Pedal markings ('Ped.') are placed below the bass staff in measures 1, 2, 4, and 6. A 'cres.' marking is placed above the treble staff in measure 3. A star symbol (*) is placed below the bass staff in measure 5. The key signature is one sharp (F#) and the time signature is 3/4.

rit. ard. Op. 21.

p *p* *f* *dim.* *smorz*

Ped. *Ped.* *Ped.*

ADELE.

WALTZ.

Secondo.

J. A. Kieselhorst.

Allegro $\text{♩} = 80$.

The musical score is written for piano and bass. It begins with a treble staff and a bass staff. The first system includes a treble staff with a melody and a bass staff with accompaniment. The second system continues the melody and accompaniment. The third system features a treble staff with a melody and a bass staff with accompaniment. The fourth system continues the melody and accompaniment. The fifth system concludes the piece with a final chord. The score includes various musical notations such as dynamics (p, f, mf, f), articulation (Ped.), and fingerings.

ADELE.

WALTZ.

Primo.

J. A. Kieselhorst.

Allegro $\text{♩} = 80$.

The first system of musical notation for 'Adele' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff features a series of eighth and sixteenth notes with fingerings (1-4, 2-3, 3-4, 4-5) and slurs. The lower staff provides a harmonic accompaniment with chords and single notes. The system concludes with a forte (*f*) dynamic and a 'Ped.' (pedal) instruction.

The second system of musical notation continues the piece. It features a forte (*f*) dynamic. The upper staff has a complex melodic line with many sixteenth notes and slurs, including fingerings. The lower staff continues the accompaniment. A 'dim.' (diminuendo) instruction is present in the middle of the system. The system ends with a double bar line and a repeat sign.

Cantabile.

The third system of musical notation is marked 'Cantabile' and begins with a piano (*p*) dynamic. It consists of two staves. The upper staff has a slow, flowing melody with slurs and fingerings. The lower staff provides a simple harmonic accompaniment.

The fourth system of musical notation continues the 'Cantabile' section. It features a mezzo-forte (*mf*) dynamic. The upper staff has a melody with slurs and fingerings. The lower staff continues the accompaniment.

The fifth system of musical notation concludes the 'Cantabile' section. It features a forte (*f*) dynamic. The upper staff has a melody with slurs and fingerings. The lower staff continues the accompaniment. The system ends with a double bar line and a repeat sign.

Secondo.

First system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking. Fingering numbers 5, 3, 1 are visible above the treble staff.

Second system of musical notation. Treble and bass staves. Fingering numbers 5, 2, 1 and 4 are visible above the treble staff. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Third system of musical notation. Treble and bass staves. A *cres.* (crescendo) marking is present. Fingering numbers 4, 2 and 5, 4, 2 are visible above the treble staff. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. A *p* (piano) dynamic marking is present. Fingering numbers 4, 2 and 4, 3 are visible above the treble staff. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Fingering numbers 4, 2 and 5, 3, 1 are visible above the treble staff. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Fingering numbers 5, 4 and 4, 5 are visible above the treble staff. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Primo.

8

mf

8

cres.

Ped.

8

cres.

Ped.

8

p

Ped.

8

p

Ped.

8

p

Ped.

Secondo.

The first system of musical notation consists of two staves. The upper staff features a series of eighth-note chords with fingerings 5 2 1, 4 2 1, and 5 2. The lower staff contains a continuous eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks (*) at the end of the first and third measures.

The second system continues the musical piece. The upper staff has more complex chordal textures with fingerings like 5 2 1, 4 5, 1 3 2, and 1 4 2. The lower staff maintains the eighth-note accompaniment. Pedal points are marked at the beginning and end of the system.

The third system shows further development of the musical themes. The upper staff features dense chordal patterns with fingerings such as 5 2 1, 5 4 3 2 1, and 5 3 1. The lower staff continues with the eighth-note accompaniment. Multiple pedal points are indicated throughout the system.

Solo.

The fourth system is marked 'Solo.' and features a more active upper staff with sixteenth-note runs and fingerings like 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, and 1 2 3. The lower staff continues with the eighth-note accompaniment. A 'cres.' (crescendo) marking is present at the end of the system.

The fifth system continues the solo section. The upper staff has dense chordal textures with fingerings like 4 3 2 1, 5 4 3 2 1, and 4 3 2. The lower staff continues with the eighth-note accompaniment. A forte 'f' dynamic is marked at the beginning, and several pedal points are indicated.

The sixth system concludes the section. The upper staff features dense chordal textures with fingerings like 5 2 1, 5 3 2 1, 4 2 1, and 4 2. The lower staff continues with the eighth-note accompaniment. Dynamics include 'f', 'molto cres.', 'f', and 'ff'. Pedal points are marked throughout the system.

Allegro. *Primo.*

First system of musical notation, measures 1-8. Treble and bass staves with fingerings and pedaling. The tempo is marked *Allegro.* and the first ending is marked *Primo.* The system includes fingerings (1-5) and pedaling instructions (Ped. with asterisks).

8-

Second system of musical notation, measures 9-16. Treble and bass staves with fingerings and pedaling. The system includes fingerings (1-5) and pedaling instructions (Ped.).

8-

Third system of musical notation, measures 17-24. Treble and bass staves with fingerings and pedaling. The system includes fingerings (1-5) and pedaling instructions (Ped.).

Fourth system of musical notation, measures 25-32. Treble and bass staves with fingerings and pedaling. The system includes fingerings (1-5) and pedaling instructions (Ped.).

8-

Fifth system of musical notation, measures 33-40. Treble and bass staves with fingerings and pedaling. The system includes fingerings (1-5) and pedaling instructions (Ped.).

8-

Sixth system of musical notation, measures 41-48. Treble and bass staves with fingerings and pedaling. The system includes fingerings (1-5) and pedaling instructions (Ped.).

CHRISTMAS BELLS.

GAVOTTE.

Carl Sidus Op. 214.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ - 132

First system of musical notation, measures 1-6. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand plays a steady eighth-note accompaniment. Fingering numbers (1-5) are indicated above and below the notes.

Second system of musical notation, measures 7-12. Measure 7 is marked *cres.* and measure 8 is marked *mf*. Measure 9 is marked *Giocoso.* The right hand continues with melodic patterns, and the left hand maintains the eighth-note accompaniment. Fingering is clearly marked throughout.

Third system of musical notation, measures 13-18. The right hand features more complex melodic figures with slurs and ties. The left hand continues with the eighth-note accompaniment. Fingering numbers are present for both hands.

Fourth system of musical notation, measures 19-24. The right hand has a more active melodic line with many slurs. The left hand continues with the eighth-note accompaniment. A *Pod.* (Pedal) marking is visible at the start of the system.

Fifth system of musical notation, measures 25-30. The right hand continues with melodic patterns, and the left hand maintains the eighth-note accompaniment. Fingering numbers are indicated throughout the system.

Sixth system of musical notation, measures 31-36. The right hand features melodic patterns, and the left hand continues with the eighth-note accompaniment. The system concludes with a *rit.* (ritardando) marking in measure 36.

a tempo.

First system of musical notation, measures 1-4. The treble clef staff contains a melody with eighth and sixteenth notes, featuring various fingerings (1, 2, 3, 4, 5) and slurs. The bass clef staff contains a steady eighth-note accompaniment. The key signature has one sharp (F#).

Second system of musical notation, measures 5-8. The treble clef staff continues the melodic line with slurs and fingerings. The bass clef staff continues the eighth-note accompaniment. The key signature changes to two sharps (F# and C#).

Third system of musical notation, measures 9-12. The treble clef staff features more complex melodic patterns with slurs and fingerings. The bass clef staff continues the accompaniment. The key signature changes to two flats (Bb and Eb).

Fourth system of musical notation, measures 13-16. The treble clef staff shows a melodic line with slurs and fingerings. The bass clef staff continues the accompaniment. The key signature changes to one flat (Bb).

Fifth system of musical notation, measures 17-20. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. The key signature changes to one sharp (F#). The word *cres.* is written below the bass staff in measure 19.

Sixth system of musical notation, measures 21-24. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. The key signature changes to two sharps (F# and C#). The word *For.* is written below the bass staff in measure 23, followed by a star symbol.

48 ETUDES PROGRESSIVES.

Notes marked with an arrow must be struck from the wrist.

A. Loeschhorn, Op. 65.

Moderato. ♩ - 100 to ♩ - 152.


1.

Allegretto ♩ = 112 to ♩ = 80

3. *mf*

Allegretto ♩ = 112 to ♩ = 80

4. *mf*

A 
Execution

Observe carefully the phrasing in Nos III and IIII. The grace note at No III is struck simultaneously with the bass note, its value is taken from the note following, as shown by example. Remarks to Nos I and II apply to Nos III and IIII likewise.

Moderato ♩. 132 to ♩. 108.

This study should be practiced with the different fingerings indicated for the right hand, each making it a distinct study. In practicing with the upper fingering, hold the hand very quiet (the same as in the practice of finger exercises) In practicing with the lower (second) fingering, hold the wrist very loose and fully as high as the knuckles, or a little higher. This fingering offers fine practice for the changing of the fingers on notes (Keys) that are repeated, and will establish an independence of the fingers that could not be obtained by any other means. The teacher may decide whether the study should be practiced with the lower fingering immediately

after it has been mastered with the upper fingering or whether the study of a piece or two should intervene as recreation, in order to avoid confusion to the fingers and monotony to the mind of the pupil.

Allegro moderato. ♩ - 112 - ♩ - 100.

6.

The first system of musical notation, measures 1-4. The right hand (treble clef) features a melodic line with various ornaments and slurs, including a triplet of eighth notes. The left hand (bass clef) provides a steady accompaniment of eighth notes. Fingering numbers are indicated below the notes.

The second system of musical notation, measures 5-8. The right hand continues the melodic development with more complex ornaments and slurs. The left hand maintains the eighth-note accompaniment. Fingering is clearly marked throughout.

The third system of musical notation, measures 9-12. The right hand introduces a new melodic motif with a triplet. The left hand's accompaniment remains consistent. The system concludes with a double bar line.

The fourth system of musical notation, measures 13-16. The right hand features a series of rapid sixteenth-note passages. The left hand continues with the eighth-note accompaniment. Fingering is extensive, with many numbers appearing below the notes.

The fifth system of musical notation, measures 17-20. The right hand continues with the rapid sixteenth-note passages. The left hand's accompaniment is steady. The system ends with a double bar line.

The sixth system of musical notation, measures 21-24. The right hand features a series of rapid sixteenth-note passages. The left hand continues with the eighth-note accompaniment. The system concludes with a double bar line.

First system of musical notation, measures 1-4. The right hand features a melodic line with various ornaments and fingerings (1-5). The left hand plays a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. The right hand continues the melodic pattern with trills and fingerings. The left hand maintains the eighth-note accompaniment.

Allegro. ♩ = 120 - ♩ = 100.

Third system of musical notation, measures 9-12. The right hand plays a series of eighth-note runs with fingerings. The left hand continues the accompaniment.

Fourth system of musical notation, measures 13-16. The right hand features more eighth-note runs with complex fingerings. The left hand accompaniment remains consistent.

Fifth system of musical notation, measures 17-20. The right hand continues the eighth-note runs. The left hand accompaniment includes some rests and sustained notes.

Sixth system of musical notation, measures 21-24. The right hand plays eighth-note runs. The left hand accompaniment concludes the piece with sustained notes.

Allegretto. ♩ - 80 - ♩ - 112.

8.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains measures 1 through 4. It features a series of eighth-note patterns with various fingerings indicated by numbers 1 through 5. The lower staff is in bass clef and contains measures 1 through 4, primarily consisting of chords and single notes with fingerings 1, 2, 3, 4, and 5.

The second system of musical notation consists of two staves. The upper staff contains measures 5 through 8, continuing the eighth-note patterns with fingerings. The lower staff contains measures 5 through 8, with chords and single notes, including a dotted half note in measure 6.

The third system of musical notation consists of two staves. The upper staff contains measures 9 through 12, featuring eighth-note patterns and fingerings. The lower staff contains measures 9 through 12, with chords and single notes, including a dotted half note in measure 10.

The fourth system of musical notation consists of two staves. The upper staff contains measures 13 through 16, with eighth-note patterns and fingerings. The lower staff contains measures 13 through 16, with chords and single notes, including a dotted half note in measure 14.

The fifth system of musical notation consists of two staves. The upper staff contains measures 17 through 20, with eighth-note patterns and fingerings. The lower staff contains measures 17 through 20, with chords and single notes, including a dotted half note in measure 18.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several slurs indicating phrases. Fingerings are indicated by numbers 1 through 5 above the notes. There are also some accidentals (sharps and flats) and a double bar line with repeat dots. The score is presented in a clear, legible format with a decorative border.

9. *Andante con moto.* ♩ - 80 - ♩ - 100.

mf

mf

The musical score is for a piano introduction and a waltz section. The introduction consists of 12 measures, with the first 6 measures marked with a piano (p) dynamic and the last 6 measures marked with a forte (f) dynamic. The waltz section begins at measure 13 and is marked with a forte (f) dynamic. The score includes fingerings, slurs, and a forte (f) dynamic marking.

3 2 1 2 3 4 3 2 1 2 3 5 4 3 2 1 2 3 5 4 3 1 5 3 2 5 3 2 5 4 2 1

f *f* *mf* *decres.* *p*

1 5 5 3 1 2 3 4 5 4 5 3 1 2 3 4 5 4 5 3 1 5 1 5 3 5

Allegro. ♩ - 144 - ♩ - 92.

10.

First system of musical notation, measures 1-6. Treble staff: measures 1-2 have a half note G4 with fingerings 5 and 3; measures 3-4 have eighth notes G4, A4, B4, C5 with fingerings 1, 3, 5, 1, 3, 5, 2, 5, 2, 3; measures 5-6 have eighth notes G4, A4, B4, C5 with fingerings 5, 4, 3, 2. Bass staff: measures 1-2 have eighth notes G3, F3, E3, D3 with fingerings 5, 3, 1; measures 3-4 have eighth notes G3, F3, E3, D3 with fingerings 5, 2, 1; measures 5-6 have eighth notes G3, F3, E3, D3 with fingerings 5, 3, 1. Dynamics: *f* in measure 1, *p* in measure 5.

Second system of musical notation, measures 7-12. Treble staff: measures 7-8 have eighth notes G4, A4, B4, C5 with fingerings 1, 3, 2, 5; measures 9-10 have eighth notes G4, A4, B4, C5 with fingerings 5, 3, 1, 3, 5, 3, 2, 3, 1, 4, 3, 5; measures 11-12 have eighth notes G4, A4, B4, C5 with fingerings 3, 1, 3, 5. Bass staff: measures 7-8 have eighth notes G3, F3, E3, D3 with fingerings 5, 3, 1; measures 9-10 have eighth notes G3, F3, E3, D3 with fingerings 5, 4, 1; measures 11-12 have eighth notes G3, F3, E3, D3 with fingerings 5, 3, 1. Dynamics: *f* in measure 7.

Third system of musical notation, measures 13-18. Treble staff: measures 13-14 have eighth notes G4, A4, B4, C5 with fingerings 5, 4, 3, 2, 1; measures 15-16 have eighth notes G4, A4, B4, C5 with fingerings 3, 5, 4, 3, 2, 1, 3; measures 17-18 have eighth notes G4, A4, B4, C5 with fingerings 2, 3, 4, 2, 3, 5, 3, 2, 3, 4, 2, 3, 4, 5, 3. Bass staff: measures 13-14 have eighth notes G3, F3, E3, D3 with fingerings 5, 3, 1; measures 15-16 have eighth notes G3, F3, E3, D3 with fingerings 4, 2, 1, 5, 3, 1; measures 17-18 have eighth notes G3, F3, E3, D3 with fingerings 5, 2, 1, 5, 3, 1. Dynamics: *p* in measure 15, *mf* in measure 17.

Fourth system of musical notation, measures 19-24. Treble staff: measures 19-20 have eighth notes G4, A4, B4, C5 with fingerings 2, 3, 4, 1, 2, 3, 5, 2, 3, 4; measures 21-22 have eighth notes G4, A4, B4, C5 with fingerings 1, 3, 5, 1, 3, 5, 3, 2, 3, 1, 4, 3, 5; measures 23-24 have eighth notes G4, A4, B4, C5 with fingerings 3, 1, 3, 5. Bass staff: measures 19-20 have eighth notes G3, F3, E3, D3 with fingerings 5, 2, 1, 5, 2, 1; measures 21-22 have eighth notes G3, F3, E3, D3 with fingerings 5, 3, 1, 5, 3, 1; measures 23-24 have eighth notes G3, F3, E3, D3 with fingerings 5, 4, 1, 5, 3, 1. Dynamics: *f* in measure 21.

Fifth system of musical notation, measures 25-30. Treble staff: measures 25-26 have eighth notes G4, A4, B4, C5 with fingerings 5, 4, 3, 2, 1; measures 27-28 have eighth notes G4, A4, B4, C5 with fingerings 2, 4, 3, 1, 3, 2, 1, 3, 2, 3, 1, 3, 2; measures 29-30 have eighth notes G4, A4, B4, C5 with fingerings 5, 1. Bass staff: measures 25-26 have eighth notes G3, F3, E3, D3 with fingerings 5, 2, 1, 5, 3, 1; measures 27-28 have eighth notes G3, F3, E3, D3 with fingerings 4, 2, 1, 5, 3, 1; measures 29-30 have eighth notes G3, F3, E3, D3 with fingerings 5, 1. Dynamics: *f* in measure 27.

11. *Allegretto.* ♩ - 120 - ♩ - 160.

mf

mf

mf

cres- cen- do. *mf*

mf

mf

12.

12. *Allegro.* ♩ - 132 - ♩ - 80.

mf

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of simple chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). The lyrics "The Rose Tree" are written below the bass line, and the words "The Rose Tree" are also written above the melody in some places. The score is divided into measures by vertical bar lines.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a melody with various ornaments and fingerings, and a piano accompaniment with chords and arpeggiated figures. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the final measure.

13.

13. *Allegro moderato.* ♩ - 67 - ♩ - 92.

13. *Allegro moderato.* ♩ - 67 - ♩ - 92.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a piano (p) dynamic marking. The melody in the upper staff is characterized by eighth and sixteenth notes, often beamed together, and includes various fingering numbers (1-5) above the notes. The bass line in the lower staff consists of a steady eighth-note accompaniment, with fingering numbers (1-5) indicated below the notes. A mezzo-forte (mf) dynamic marking appears in the middle of the piece. The score concludes with a final cadence in the upper staff and a fermata over the last note of the bass line.

Handwritten musical score for piano, measures 1-4. The piece is in 3/4 time. The right hand features a melodic line with many slurs and fingerings (1-5). The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Handwritten musical score for piano, measures 5-8. The right hand continues the melodic line. The left hand accompaniment remains consistent. Dynamics include *p* and *mf*.

Handwritten musical score for piano, measures 9-13. The tempo is marked *Tempo di Valse.* with a note value of 120 - 66. The right hand has a more active melody with triplets. The left hand accompaniment changes to a pattern of chords and eighth notes. Dynamics include *f* (forte).

Handwritten musical score for piano, measures 14-18. The piece features first and second endings. The right hand has a melodic line with slurs. The left hand accompaniment consists of chords. Dynamics include *p* and *cres.* (crescendo).

Handwritten musical score for piano, measures 19-23. The piece features first and second endings. The right hand has a melodic line with slurs. The left hand accompaniment consists of chords. Dynamics include *f* and *decres.* (decrescendo).

Handwritten musical score for piano, measures 24-29. The right hand has a melodic line with slurs. The left hand accompaniment consists of chords. Dynamics include *f* and *p*.

Handwritten musical score for piano, measures 30-35. The tempo is marked *Allegro vivace.* with a note value of 120 - 72. The right hand has a fast, active melody with many slurs and fingerings. The left hand accompaniment consists of chords. Dynamics include *f*.

Musical score for "The Merry Widow" by Franz Lehár, measures 1-8. The score is for piano and includes dynamic markings (*mf*, *cres.*, *f*, *mf*) and fingerings. The melody is in treble clef, and the bass line is in bass clef. The key signature has one sharp (F#).

The musical score is for a piano introduction and a waltz section. The introduction is marked with a forte *f* dynamic and a tempo of *Andante*. The waltz section is marked with a tempo of *Allegretto* and a 3/4 time signature. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. The piano introduction consists of a single measure, while the waltz section consists of 12 measures. The score is written for piano and includes fingerings, dynamics, and articulation marks.

[illegible]

This musical score is for the waltz 'The Merry Widow' by Franz Lehár. It is arranged for piano and violin. The piano part is in the right hand, and the violin part is in the left hand. The key signature is one sharp (F#), and the time signature is 3/4. The score includes fingerings (numbers 1-5) and dynamics (f, p). The piece is divided into two main sections, labeled 1. and 2. The first section is marked with a forte (f) dynamic, and the second section is marked with a piano (p) dynamic. The score is presented in a single system with two staves.

[illegible]

MURMURING SPRING.

MURMELNDER QUELL.

Notes marked with an arrow must be struck from the wrist.

Con moto. ♩ - 88.

Carl Bohm Op. 327.

mf *pp* *simili.*

f *p*

p *rall.*

Melodie marcato.

p *simili.* *Ped.* *Ped.* *Ped.* *Ped.*

rall. *Ped.*

a tempo.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and pedaling.

a tempo.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and pedaling.

a tempo.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and pedaling.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and pedaling.

p

cres- - cen- - do.

Ped. *

Ped. *

Ped. *

Ped. *

f

Ped. *

Ped. *

Ped. *

Ped. *

ff

Ped. *

Ped. *

Ped. *

Ped. *

Energico.

f

ff

Ped. *

Ped. *

1.

2.

fx *fx* *fx* *fx* *ff*

Ped. *

Ped. *

Ped. *

p

cres. molto.

Ped. *

Ped. *

Ped. *

a tempo.

f

rallentando.

p

Ped.

Ped.

f

Ped.

più rall.

a tempo.

p

Ped.

Ped.

cres.

Ped.

a tempo.

p

rall.

pp

Ped.

cres.

pp

Ped.

rall.

a tempo.

Ped.

8

cres.

Ped.

p

cres.

f

ff

dimin.

a tempo.

bis.

rall.

p

f

Ped.

8

Detailed description: This is a page of piano sheet music, likely for a technical exercise or a short piece. It consists of six systems of staves. The first system has a measure number '8' at the beginning. The music is written in G major (one sharp) and 4/4 time. The right hand plays a series of eighth-note patterns with various fingerings (1-5, 2-4, 3-5, etc.). The left hand plays chords and single notes. Performance markings include 'cres.' (crescendo), 'p' (piano), 'f' (forte), 'ff' (fortissimo), 'dimin.' (diminuendo), 'a tempo.' (return to tempo), 'bis.' (repeat), 'rall.' (ritardando), and 'Ped.' (pedal). There are also asterisks (*) marking specific measures. The page ends with a double bar line and a final 'f' dynamic marking.

" 'TIS ALL FOR THEE."

(DIR ALLEINE.)

Thomas Moore.

Wm. D. Armstrong.

Andantino ♩ - 60.

1. Hat mir das Le-ben Lust gebracht, Ich dank'es Dir, ich dank'es Dir. Die
p. con espressione.

1. If life for me hath joy or light, 'Tis all from thee, 'tis all from thee. My
sostenuto.

1. That bei Tag, der Traum bei Nacht Ge-hö-ren Dir, al-lei-ne Dir. Was
rit.

thoughts by day, my dreams by night Are but of thee, of on-ly thee. What.

1. mir an Hoffnung, Frieden kund, An Bal-sam für das Her-ze wund: Den
a tempo.

1. e'er of hope or peace I know, My zest in joy, my balm in woe, To
a tempo.

1. Au-gen Dein, dem Keuschen Mund, Ich dank'es Dir, ich dank'es Dir.
cres. dim. ad lib.

1. those dear eyes of thine I owe; 'Tis all from thee, 'Tis all from thee.

3. Ruft mich das Glück an sei-nen Thron, Geschieht's mit Dir, geschieht's mit Dir; Und
 2. Mein Her-ze gar eh' ich dich fand, Ge-hör-te Dir, ge-hör-te Dir; Blieb

2. My heart, ev'n ere I saw those eyes, Seem'd doom'd to thee, seem'd doom'd to thee; Kept
 3. When fame would call me to her heights, She speaks by thee, she speaks by thee; And
sostenuto.

3. ei-tel wä-re mir sein Lohn, Beut' es nicht auch die Ga-be Dir. Steig'
 2. frei von je-dem an-dern Band, Blieb ein-zig Dir, al-lei-ne Dir. Wie
rit.

2. pure till then from oth-er ties, 'Twas all for thee, for on-ly thee. Like
 3. dim would shine her proudest lights, Un-shared by thee, un shared by thee. When-
pp

3. ich der Mu-sen Höhn hin-an, Dass mich der Lorbeer möcht umfahn, So
 2. Blu-men schla-fen frostbedeckt, So schlief mein Her-ze un-be-fleckt, Bis
a tempo.

2. plants that sleep till sun-ny May Calls forth their life, my spir-it lay, Till
 3. e'er I seek the Mu-se's shrine, Where Bards have hung their wreaths di-vine, And
a tempo.

3. hab' ich es für Dich gethan; Mein Streben gilt al-lei-ne Dir.
 2. es der Lie-be Strahlerweckt, Es leb-te Dir, al-lei-ne Dir.
cres. dim. ad lib.

2. touch'd by Love's a wak'ning ray, It lived for thee, it lived for thee.
 3. wish those wreaths of glo-ry mine, 'Tis all for thee, for on-ly thee.

WHAT DOES LITTLE BIRDIE SAY?

(WAS WOHL DAS VÖGLEIN SAGT!)

Alfred Tennyson.

Wm. D. Armstrong.

Allegretto gratoso. ♩ - 88.

Was im Nest-chen früh bei Tag Vög-lein doch wohl sa-gen mag!

What does lit - tle bir-die say, In her nest at peep of day!

Lass mich fort, sagt's Vöglein, flattern, Mutter, nach dem grünen Hag. Vög-lein, wei-le a tempo.

Let me fly, says lit - tle bir-die, Moth-er, let me fly a-way. Bir-die, rest a tempo.

nur noch dorten, Bis die Flüglein stär-ker worden. Und es folgt den Mutter-wor-ten,

lit - tle lon-ger, Till the lit - tle wings are stronger. So she rests a lit - tle lon-ger,

Flog dann fort zum Hag.

ad lib.

Then she flies a - way.

Was wohl früh im Bet - te klein Kind - lein will von Müt - ter - lein?

What does lit - tle ba - by say, In her bed at peep of day!

Bit - tend spricht: Ach lie - be Mut - ter, Lass mich in 'das Feld hin - ein.

Ba - by says, like lit - tle bir - die, Let me rise and fly a - way.

Schützchen, schla - fe wei - ter dor - ten, Bis die Glie - der kräf - t - ger wor - den;
a tempo.

Ba - by, sleep a lit - tle lon - ger, Till the lit - tle limbs are stron - ger.
a tempo.

So du folgst den Mut - ter - wor - ten, Darfst du in das Feld hin - ein.
ad lib.

If she sleeps a lit - tle lon - ger, Ba - by too shall fly a - way.

ONE MORNING, OH, SO EARLY.

Words by I. Ingelow.

(DES MORGENS EINST SO FRÜHE.)

A. S. Gatty.

Allegretto ♩ - 92.

3. Frühling, schön der Morgen, theu-res Lieb-chen, theures
1. Des Morgens einst so frü-he, theu-res Lieb-chen, theures

1. One morning, oh, so ear-ly, my be-lov-ed, my be-
3. April, fair the morning, my be-lov-ed, my be-

3. Liebchen; Und auch uns harret solch ein Morgen, Birgt im Schosse uns die Zeit. Hör' mein Fle-hen drum, mein
1. Liebchen, Sangen Vöglein froh und munter, Sangen steh ohn' En-de zu, Sang die Dros-sel in dem

1. lov-ed, All the birds were singing blithly, As if nev-er they would cease, 'Twas the thrush sang in the
3. lov-ed, Now for us doth spring's bright morning, Wait upon the years in - crease, Let my voice be heard that

3. Bit-ten, Nicht nach Ruhm und nicht nach Eh-re Nein, doch Lie-be mitr be-sche-re, Ja der Lie-be Se-ig-
1. Gar-ten, Hört die Mä-re, hört die Mä-re! Sang die Lerche: Gieb uns Eh-re! Sang die Taube: Gieb uns

1. garden, "Hear the sto-ry, hear the sto-ry," And the lark sang "Give us glory," And the doves sang "Give us
3. ask-eth, Not for fame and not for glo-ry, Give for all our life's dear story, Give us love, and give us

1. 1. Ruh! "....."

2. Und ich lausch-te, oh so

1. peace!"

2. Then I lis-ten'd, oh, so

2. frü-he, theu-res Liebchen, theures Liebchen, Auf das Gurren ei-ner Tau-be aus dem Wald, Mein Lieb, dem

2. ear-ly, my be-lov-ed, my be-lov-ed, To the murmur from the woodland of the dove, my dear, the

2. Wald. Als die Nach-ti-gall froh-lock-te: "Gieb uns Ruhm für unsre Tö-ne!" Und Zaunköntg: "Gieb uns

2. dove; When the night-ingale came af-ter "Give us fame to sweeten du-ty," When the wren sang "Give us

2. Schö-ne! Klangs zur Antwort: "Lieb' gieb bald!" Klangs zur Antwort: "Lieb' gieb bald!" Klangs zur Antwort: "Lieb' gieb rit.

2. beau-ty," She made answer "Give us love!" She made answer, "Give us love!" She made answer, "Give us

bald!" 3. Schö-nen-kett. Nein doch Lie-be mir be-sche-re, Ja der Lie-be Se-'lig keit.
a tempo. Close of 3rd verse. ad lib.

love!" 3. Fair is peace, Give for all our life's dear sto-ry, Give us love, and give us peace.

PROFESSIONAL CARDS.

ALFRED G. ROBYN, PIANIST AND ORGANIST, Address, 3714 Pine Street.	MRS. K. G. BROADDUS, TEACHER OF THE VOICE AND HARP. Address, Lindell Hotel, St. Louis.	VICTOR EHRLING, PIANIST OF MENDELSSOHN QUINTETTE CLUB. Music Rooms, 104½ North Broadway.
GEORGE HEERICH, TEACHER OF VIOLIN. CONCERT SOLOIST. Address, 1706 Wash St.	EPSTEIN BROTHERS, Address, 2214 Lucas Place.	WAYMAN C. MCCREERY, (TENOR.) Bus. Mgr. of HATTON GLEE CLUB. CHOIRMASTER CHRIST CHURCH CATHEDRAL. Address, 705 Pine St.
ARTHUR D. WELD, SOLO BARYTONE, CHURCH OF MESSIAH. Concert, Oratorio, Opera and Drawing Room Engagements. Address, 2221 Chestnut Street, St. Louis.	JOHN A. ROBINSON (Stenographer), BARITONE, Engages for Concerts and Literary Entertainments. Address, 506 Olive St.	W. S. B. MATHEWS, TEACHER OF PIANO-FORTE, Lecturer and Writer upon Musical Topics, Room 18. No. 236 State St., Chicago, Ill.
MRS. A. F. NEWLAND, TEACHER OF PIANO, Address, 2730 Washington Ave.	JAMES M. NORTH, VOCAL TEACHER, Music Rooms, 914½ Olive St.	W. H. POMMER, ORGANIST SOCIETY OF ETHICAL CULTURE, TEACHER OF PIANO AND VOICE, Address, 3709 Evans Ave.
AUGUST HALTER, ORGANIST, Organist Second Baptist Church. Address, 1709 Olive St.	MRS. JOSEPH W. WOOD, (ALTO). Engages for Concert and Church. Alto of Pilgrim Church. Address, 3007 Montgomery St.	MISS LOTTIE GERAH, (Pianist), (Late Pupil of Conservatory of Vienna.) IS OPEN FOR CONCERT ENGAGEMENTS. Address, 3031 South 7th Street.
AUGUST ROSEN, ORGANIST THIRD CONGREGATIONAL CHURCH. Floor Salesman with Estey & Camp. Residence, 1904 Coleman St.	P. G. ANTON, JR., VIOLONCELLO. Concert Soloist. Address, 1110 Olive St.	PAUL MORI, TEACHER OF PIANO AND VIOLIN. Address, 1016 Lynch Street.
MISS CHARLOTTE H. HAX-ROSATTI, PROF. OF THE FINEST SCHOOL OF ITALIAN SINGING. To be seen Friday afternoons. Address, 818 Ewing Ave.	FRED SCHILLINGER, TEACHER OF PIANO AND VIOLIN. Conductor of Apollo Singing Society and Freier Männerchor. Address, 2148 Salisbury St.	GEO. JARVIS, VOCAL TEACHER, Organist and Choirmaster St. Peter's Church, Vocal Teacher at St. Louis Seminary. Address, 1413 Chestnut St.
MISS CARRIE VOLLMAR, PIANIST AND TEACHER, Organist Bethel M. E. Church. Residence 2135 Sidney St.	MISS JULIA VOLLMAR, (SOPRANO.) Engagements accepted for Church or Concert. Address, 2135 Sidney St.	O. F. MOHR, TEACHER OF PIANO. Address, 615 South Fourth St.
MISS CLARA STUBBLEFIELD, PIANIST AND TEACHER. Address, 2711 Lucas Ave.	MRS. KATE J. BRAINARD, (Teacher of Vocal Music.) Special attention given to Oratorio and Ballad Singing. Directress and Manager of K. J. B. Ladies Quartette. Address, Mary Institute, Beaumont and Locust Sts.	LOUIS J. DUBUQUE, (Organist Rock Church). TEACHER OF VOCAL MUSIC. At Academies of Sac. Heart and Loretto. Address, 2945 Gamble Street.
CHARLES H. GALLOWAY, Pianist & Organist. Organist St. George's Episcopal Church, Address 2616 Goode Ave.	MISS LILY GAVIN, (SOPRANO). Church and Concert Soprano. Pianoforte and Vocal Instruction. Address, 2619 Elliot Ave.	MISS MAGGIE HENNAGAN, TEACHER OF PIANO AND GUITAR, Address, 1205 N. Grand Ave.
MRS. EMILIE HELMERICH, TEACHER OF PIANO AND VOICE English, German, French, Italian and Latin. Music Rooms and Residence, 2625 South 7th St.	MISS L. WRAY GAREY, PIANIST AND TEACHER. Address, in care of Kunkel Bros.	EARL L. SYKES, PIANIST AND TEACHER OF PIANO. Reference, Dr. Wm. Mason, Steinway Hall, New York; Wm. H. Sherwood, Edgar S. Kelly, Chickering Hall, New York. Address, 2621 Gamble St.
ERNEST R. KROEGER, Address, 3315 Laclede Ave., St. Louis, Mo.	PROF. L. BRUN, (CLARINETIST). Engages for Miscellaneous Concerts. Address, care of Aschenbroedel Club, Box 10, 604 Market St.	MRS. LUCY B. RALSTON, TEACHER OF PIANO. Address, 2431 Lucas Ave.
MISS EUGENE DUSSUCHAL, ALTO OF TEMPLE ISRAEL, Engages for Concert and Oratorio. Address, 2227 Olive Street, St. Louis.	LOUIS HAMMERSTEIN, PIANIST AND ORGANIST, Address, 1811 Dolman St.	H. B. MULBENNAN, TEACHER OF GUITAR AND MANDOLIN. Music furnished for Receptions. Address, 2649 Olive St.
MRS. J. H. LEE, TEACHER OF PIANO, 510 West End Place.	LOUIS MAYER, CONDUCTOR OF ORCHESTRAS. Teacher of Violin, Violoncello, and Instrumentation. Address, 2125 Olive St.	MRS. LOUIE A. PEEBLES, (SOPRANO). Engages for Concert and Oratorio. Soprano Union M. E. Church. Vocal Instruction. Address, 2603 Olive Street.
MRS. MAYO-RHODES, SOPRANO. Engages for Concert and Oratorio. Soprano Second Baptist Church. Address, 2810 Locust St.	J. J. VOELLMECKE, TEACHER OF PIANO AND ORGAN, Director Nord St. Louis Bundes-Ohr. Org. St. Johns C. Church. Address, 8912 Evans Ave.	MISS AGNES GRAY, VIOLINIST AND TEACHER, Concert Soloist. Address, 2646 Olive St.
MISS JESSIE FOSTER, CONCERT SOPRANO. Address, c. o. Major Emery S. Foster, City Hall, St. Louis.	MAX BALLMAN, TEACHER OF VOCAL MUSIC. Music Rooms, 104½ North Broadway.	MISS B. MAHAN, TEACHER OF ORGAN AND PIANO, ORGANIST GRAND AVE. BAPTIST CHURCH. Address, Hotel Beers, Grand Ave. and Olive St.
GEORGE ENZINGER, TEACHER OF PIANO AND ORGAN Address, 2624 Rutger St.	EUGENE RAUTENBERG, TEACHER OF PIANO, HARMONY, ETC. Residence, 1020 Hickory Street.	MISS MAMIE NOTHHELFER, TEACHER OF PIANO, Address, 1806 Oregon Ave.
GEORGE F. TOWNLEY, TENOR UNION M. E. CHURCH CHOIR, Open for Concerts or Oratorio, Address, 2639 Pine.	MRS. NELLIE HAYNES-BARNETT, SOPRANO. Soprano Grand Ave. Presbyterian Church. Address, Barnett Flats, Jefferson Ave. and Chestnut St.	MISS LAURA E. FISHER, (SOPRANO). ENGAGES FOR CHURCH AND CONCERT. Vocal Culture and Piano Forte Instruction. Address, 1825 Rutger St.
S. C. BLACK, (BASSO-CANTANTE). SOLO BASS, ST. PETERS. Address, 2905 Thomas Street.	OTTO ANSCHUETZ, PIANIST AND TEACHER, Address, 1011 Morrison Ave., St. Louis	HERMAN HAEGER, MUSICIAN, Teacher of Zither and Mandolin, Address, 711 South Broadway.
GEO. H. HUTCHINSON, TEACHER OF PIANO AND HARMONY, Address, 3136 Chestnut St., St. Louis, Mo.	P. ROBERT KLUTE, TEACHER OF PIANO-FORTE. Address, 1121 North 19th St.	MRS. ANNA STROTHOTTE, TEACHER OF PIANO. Address, 2916 Morgan St.
G. A. KISSEL, ORGANIST, Manager "Olympia Quartette Club." Residence, 1106 Autumn St.	EUGENE RAUTENBERG'S ORCHESTRA Is now open for engagements. First class Music furnished for Balls, Parties, Receptions, etc. Address, 1020 Hickory Street.	MISS KATIE E. WRIGHT, TEACHER OF PIANO AND VOICE, Address, 3204 Pine Street.
F. S. SAEGER, TEACHER OF PIANO, ORGAN AND COMPOSITION. Address, 2310 Cass Avenue.	SEV. ROB. SAUTER, TEACHER OF VIOLIN, Address, 923 Hickory St.	CHARLES C. BERTHOLDT, TEACHER OF BANJO AND MANDOLIN, Member of Beethoven Mandolin Orchestra. Address, 2737 Washington Ave.
HENRY GROFFMAN, (BASSO.) Engages for Concert, Oratorio and Opera. Bass of Temple Israel. Address, 200 N. Broadway.	C. H. JOHNSON, ORGANIST OF PILGRIM CHURCH, Graduate of Royal Conservatory, Munich. Address, Teacher of Organ, Piano and Harmony. } 2960 Dickson St.	LOUIS RETTER, TEACHER OF PIANO AND VIOLIN. Address, 1319 Hickory Street.
AUGUST MEYER, TEACHER OF ZITHER, Address, 1220 Park Ave., St. Louis.	MISS ANNE HEDGES, TEACHER OF PIANO. Address, 2931 Dayton Street.	WM. D. ARMSTRONG, Address, Alton, Ills.
HANS BOECK, TEACHER OF ZITHER AND CONCERT SOLOIST. Address, 1019 South 13th Street.	STONE-KREITER LADIES' QUARTETTE, ALICE B. STONE, Soprano. PATTI STONE, Mezzo. FREDERICKA B. KREITER, Alto. FREDA B. STONE, Contralto. Address, care G. H. Stone, "Globe-Democrat," St. Louis.	MISS H. DEUBACH. Address, 3608 North 11th Street.
C. PHILIP BOESHENZ, PIANIST, ORGANIST, TEACHER OF HARMONY, Music Furnished for Parties. Address, 1421 Park Ave.	J. H. BAUER, TEACHER OF VIOLIN. Bauer's Orchestra. Brass and String Music furnished for all occasions. Address, 925 Morrison Ave.	PLEAS. HACKLEMAN, (CORNETIST POPE'S THEATRE). Engages for Solos for all occasions. Address, 2110½ Wash Street.

PROFESSIONAL CARDS.

FRED W. NORSCH, (PIANIST).
Conductor of Orpheus Saengerbund and St. Louis Damenchor.
Address, 2607 Marcus Ave.

W. C. CROUSE,
PIANO TUNER,
With Jesse French Piano and Organ Co. 902 Olive St.

ERNEST R. ROSEN,
PIANO TUNER,
With Balmer & Weber, 209 North 4th Street.

GEORGE VIEH,
TUNER AND REPAIRER OF PIANOS & ORGANS.
623½ Olive St., 2d floor, and Scharr Bros., 1000 Olive St.
Orders by postal card receive prompt attention.

H. J. ISBELL.



Teacher of the Banjo.
LEADER OF THE IDEAL BANJO CLUB.
Manufacturer of the Artist Banjo.
Address, 2224 Chestnut Street.

G. ADOLPH SCHENK,
TEACHER OF DRAWING, CARVING
AND MODELING.
108 South Fourth Street, - - - St. Louis, Mo.

D. ADAM FLICKINGER,
DENTIST.
Removed his office from 707 Pine Street to 1118 Pine St.

SMITH & OWENS PRINTING CO.
314 and 316 LOCUST STREET.
All classes of Printing promptly executed.

PAPER IN THIS REVIEW FURNISHED BY
LOUIS SNIDERS' SONS CO., PAPER MAKERS,
Music Paper a specialty. CINCINNATI.

ST. LOUIS PAPER CO.
708 TO 709 LOCUST STREET,
ST. LOUIS, MO.

A. SHATTINGER,
No. 10 SOUTH BROADWAY, ST. LOUIS, MO.,
Musical Instruments, Sheet Music
AND MUSIC BOOKS.
LOWEST PRICES and BEST GOODS,
Correspondence Solicited. Catalogue Free.

Walsh's Music and Piano Store.
Pianos, Organs, Sheet Music
and Musical Instruments of all Kinds.
Address, 321 Franklin Ave., St. Louis.

J. ELLICOCK,
Dealer in Musical Instruments and Musical Merchandise.
Sheet Music and Music Books. Agent for the celebrated
Washburn Guitars, Mandolin and Zithers. Country Orders
Solicited. 2415 N. Broadway, ST. LOUIS, MO.

C. I. WYNNE & CO.
General Music Dealers.
All the Latest Music in Stock as soon as Published.
ORDERS PROMPTLY FILLED. CATALOGUES FREE.
916 Olive Street, St. Louis, Mo.
Western Agents for Bay State Guitars.

H. BOLLMAN & SONS,
No. 1100 Olive Street, - - - St. Louis, Mo.
Music Publishers and Dealers in any Musical Merchandise.
Send for Catalogue.

SMITH'S MUSIC HOUSE, Warerooms, 1522 Olive St.
Sole Agent for Sohmer & Co.'s, Ivers & Pond, Hallett & Cum-
ston and Wyman & Co.'s Pianos, and Newman Bro.'s Organs.
Sheet Music and Musical Merchandise of all kinds.

T. BAHNSEN,

Piano Manufacturer,

T. Bahnsen Pianos surpass all others in TONE,
DURABILITY and FINISH. Warerooms: 1520 Olive St.

Received first premium St. Louis Fair, 1887 and 1888,
against all competitors.

VIOLINS, GUITARS, BANJOS & MANDOLINS,
New and Second-Hand, Sold and Exchanged. Repairing a
Specialty. All work guaranteed first-class, by C. A. Lohman,
No. 1809 Market St., St. Louis, Mo.

A. P. ERKER & BRO., Practical Opticians,
617 Olive Street, Second Door West of Barr's.
Spectacles, Glasses, Telescopes, Microscopes, Drawing Instru-
ments, Artificial Eyes, &c., &c.

J. B. MEISINGER,

MANUFACTURER OF

Art Stained Glass,

1805 Market Street,

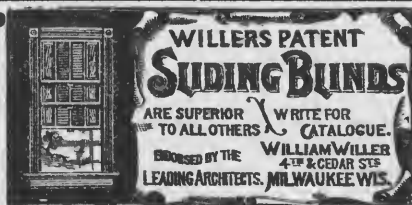
BEVELLED, CHIPPED AND CRYSTALIZED
PLATE GLASS.

ST. LOUIS.

JACOB SPECK
Successor to P. ADAM.
CONFECTIONERY

Ladies' Restaurant and Ice Cream Saloon.
414 MARKET ST., - ST. LOUIS, MO.
TELEPHONE No. 129.
Parties and Weddings Supplied at Shortest Notice.
Country Orders Solicited.

AWARDED
First Prize
-AT-
CINCINNATI
CENTENNIAL
EXPOSITION,
1888.



**WILLER'S
SLIDING FLY SCREENS.**
Call and see models or write for illustrated
catalogue and estimates.
C. P. FINLEY, Genl. Agent,
904 Olive Street. - - ST. LOUIS, MO.

Dr. Enno Sander,
125--129 S. 11th St., ST. LOUIS, MO.

Manufactures

The Best Mineral Waters.
For Table use, as well as for MEDICINAL purposes, and a
most excellent

AROMATIC GINGER ALE.

The superiority of his products have been acknowledged
by numerous PREMIUMS and the endorsement by the most
prominent members of the St. Louis Medical Profession.

SEND FOR CIRCULARS.

**BARREIRAS'
PIANO WAREROOMS,**
1530 Olive Street,
ST. LOUIS, MO.

PIANOS and ORGANS (new and second-hand)
Bought, Sold, or Exchanged. Pianos for Rent—\$2.50
to \$7.00 per month.

SCHARR BROS.,
o o o o o o o o o o

Removed to their New Store
S. W. Cor. 10th and Olive Sts., ST. LOUIS.
Fine Stationery
IN GREAT VARIETY.

LIEBICH & SENF
Practical ←
→ **Furriers,**
Seal Skin and Fur-Lined Garments a Specialty.

800 Pine Street, - - ST. LOUIS.

ORDERS FROM THE COUNTRY PROMPTLY ATTENDED TO.



Our New Equalizer

Prevents all binding or
sticking of Furniture
Drawers. Will run
evenly and easily at all
times. Do not be talked
out of it, but see that our
New Equalizer is on the
Drawers of the Furniture
you buy.

Furniture Drawer
Equalizer Company
1428 OLIVE STREET,
ST. LOUIS, MO.

Pat'd June 4th, 1889.

Coffee Drinkers Read This.
If you want a good cup of Coffee, try C. F. BLANKE &
CO.'S Select Mocha and Java, in Three Pound Cans. You
will pronounce it the Best you ever drank. Ask your grocer
for it.
ROASTED AND PUT UP BY
C. F. BLANKE & CO.,
Jobbers and Importers in COFFEES, TEAS and SPICES,
COFFEE ROASTERS and SPICE GRINDERS,
ST. LOUIS.

Where Runs the "Monon" Swiftly Southward.

From Lake Michigan south it starteth,
From CHICAGO great in size;
MICHIGAN CITY, too, it toucheth,
Thence thro' towns of enterprise
En route to INDIANAPOLIS,
Where Natural Gas floweth free,
Onward then to CINCINNATI,
Offering two routes to the sea;
Or from MONON, where it brancheth,
Visit LAFAYETTE so fair;
Then see ye also LOUISVILLE,
So famed for beauty rare,
Here again the "Monon" offereth
Routes of Pullman Buffet three.
To the Gulf Coast and to Florida
Via KENTUCKY or TENNESSEE.

Pullman Buffet Sleepers on Night Trains, Chair Cars
on Day Trains.

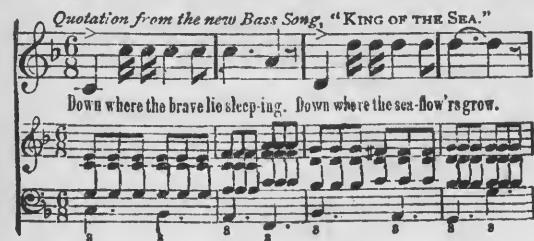
For particulars address E. O. McCORMICK, General Passen-
ger Agent, 185 Dearborn Street, (City Ticket Office, 73 Clark St.
Chicago.

PALMER'S
and Modula-

BOOK OF 516
tunes in all Keys.

SHORT AND
For Church Organ-

BRIGHT INTERLUDES
1sts, \$1.50 net. No discount.



PALMER'S PIANO PRIMER.
Endorsed by America's greatest
planists. A clear, concise, and exhaustive work on the first
principles of piano playing. 75 cents.

PALMER'S PRONOUNCING
Pocket Dictionary of over 2600 musical terms. 25c.

KING OF THE SEA. A CONCERT
Song for Bass or Baritone. 50c.
Sent postpaid on receipt of marked prices. If your music
dealer don't keep them, send direct to H. R. PALMER,
Lock Box 2841, New York City.

ALFRED DOLGE,
Piano-Forte Materials
—AND—
Tuners' Supplies.
122 E. 13th St., NEW YORK.

ESTEY & CAMP,

Nos. 916 and 918 Olive Street, - ST. LOUIS, MO.

Pianos

To accommodate a large number of buyers we will,
until further notice, sell new pianos on payments of
\$10 to \$25 per month to suit purchaser. Our stock is
carefully selected and contains latest improved
pianos of all grades, from medium to the best, in all

Monthly

styles of Squares, Uprights, Cabinet Grands, Parlor
Grands, and Concert Grands, from the factories of
DECKER BROS., CHICKERING, HAINES, STORY
& CAMP, MATHUSHEK, FISCHER AND OTHERS,

Payments

giving a variety to select from that can not be found
in any other house in the country.
Every instrument warranted. Catalogues mailed
on application.

ESTEY & CAMP,

Nos. 188 and 190 State Street, - CHICAGO, ILL.

KROEGER PIANOS

KROEGER & SONS,

Manufacturers.

FACTORY AND WAREROOMS,

Corner 21st Street and 2d Avenue,

NEW YORK.

Agent for St. Louis and State of Missouri,

F. BEYER,

No. 820 Chouteau Ave.,

ST. LOUIS.

JOHN STOCKER,
President.

CHAS. STAHL,
Sec'y & Manager.

UNION

Electrical Construction Co.

Consulting Engineers and Contractors,

OFFICE AND STORE:

No. 312 North Eleventh St.,

ST. LOUIS, MO.

Wiring of Stores, Residences, Buildings and Towns
for **ELECTRIC LIGHTS.**

All kinds of **Electrical and Combination Fixtures.**

Electric Bells, Annunciators and Watchman Clocks.

Wiring of Fine Residences a Specialty.

CORRESPONDENCE SOLICITED.

DECKER
BROTHERS
PIANOS

Have shown themselves to be so far superior to all others in Excellence of
Workmanship, Elasticity of Touch, Beauty of Tone, and great Dura-
bility, that they are now earnestly sought for by all persons desiring.

THE VERY BEST PIANO.

CAUTION.—All genuine Decker Pianos have the following name (precisely as here shown)
on the pianos above the keys:

Decker Brothers.
New York.

SEND FOR ILLUSTRATED CATALOGUE.

No. 33 Union Square, - New York.

MAJOR AND MINOR.

Another of the really great singers of the past generation has passed away. Carl Formes died on the 15th ult., in San Francisco. His name stands very high in the annals of vocal art, and his reputation extends throughout the civilized world. Although he had reached the advanced age of seventy-nine years, he was still in active service as a lyric artist, and on the evening of the 14th sang at the Bijou Theater, San Francisco, in the opera of the "Barber of Seville." His death was a great surprise to his California friends, and was probably the result of a sudden cold, with which he was suffering on the night when he sang at the Bijou.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

Musical Analysis—A. J. Goodrich.—This work, just issued by the John Church Co. of Cincinnati, has been received. It is a valuable addition to the number of books now before the public whose mission is of a similar nature. Mr. Goodrich has the happy faculty of condensation, and consequently his volume covers a large space of ground. And yet, that which he says is placed clearly and briefly before the reader, and in language which is thoroughly understandable. This surely cannot be said of all musical books of a theoretical nature, for the language employed in many of them is obscure and needs further explanation to the student. The present volume contains chapters upon the formation of the scales, rhythm, metre, harmony, musical form, canon and imitation, the sonata and its development, program music, etc. It likewise champions the cause of the American composers, and in a compendium of music, recommended to the student, many compositions by Americans are given. We take pleasure in commending Mr.

Goodrich's volume to the attention of every thoughtful musician, as it certainly merits a place in the library of each one studying the Divine Art.

A Terrible Case.—"Let me die. I cannot afford to live." "Why?" "Well, my time is worth \$5 an hour, so that it cost me \$40 every night to get eight hours' sleep. That is \$14 600 a year for sleep alone. I can't do that on an income of \$5,000 a year."

A missionary accosted a cannibal shortly after the latter had dined on the former's wife, and tried to move him to repentance; but the hardened brute only said he was gladiator; —*St. Louis Mag.*

The Pater: "Well Dr. Raptail, I like your school very much, and I think I will put my boy here. But tell me what sort of boys do you turn out?" The Doctor—"The bad ones."

Carpets —| Draperies |— —| Curtains

YOU WILL FIND THE

Latest Styles and Lowest Prices,
Largest Assortment and Most Reliable Dealings

—AT—

KNAUPP & KRAMER,

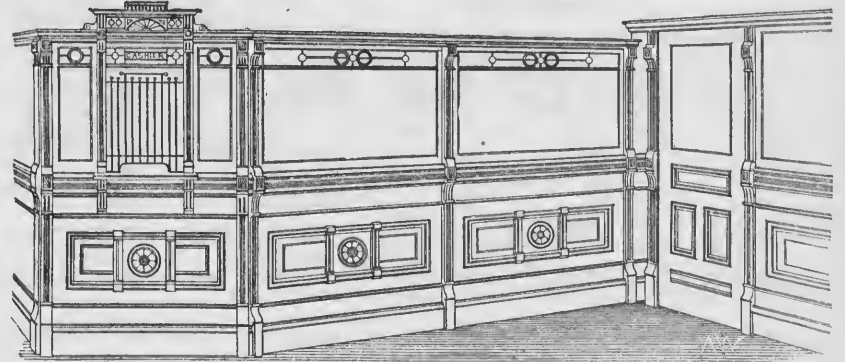
Broadway Carpet Bazaar,

615 and 617 NORTH BROADWAY,

Between Washington and Lucas Aves.

CLAES & LEHNBEUTER,

—MANUFACTURERS OF—



Bank, Store and Office

—FIXTURES.—

Also SHOW CASES,

121 to 203 South Seventh Street, - ST. LOUIS, MO.

FLORIDA

The Land of Flowers, of Orange Groves, of Perpetual Summer! Healthy, Prosperous, Delightful! Nature's Sanitarium!

THE CO-OPERATIVE LAND AND IMPROVEMENT CO.

Offers You a Beautiful Cottage Site, Business Lot or Orange Grove Tract

FREE

in one of the Best Locations in that favored State, Florida!

WARRANTY DEED, FREE OF INCUMBRANCE.

TITLE PERFECT.

LAND AND LOCATION UNEXCELLED.

READ OUR PROPOSITION

This Company, incorporated with an authorized capital of \$200,000, own and control 10,000 acres of land in and around Leroy, Marion County, Florida. To enhance the value of all this land by large and diversified ownership, the Company propose to give away a portion of this property in 40 ACRE TRACTS, 20 ACRE TRACTS, 10 ACRE TRACTS, 5 ACRE TRACTS, COTTAGE SITES AND BUSINESS LOTS.

All of these tracts are suitable for Orange, Lemon, Grape and Early Vegetable Culture. The above Tracts, Cottage Sites and Business Lots consist of about one-fourth our lands. By giving away one-fourth and reserving the balance we expect the price to quadruple within a year, as many will undoubtedly settle and improve. This land will be allotted as applications are received, IN A FAIR AND EQUITABLE MANNER, and with no preferences. Each applicant receives a Warranty Deed Option Bond, numbered and recorded, which entitles the holder to one of the Lots or Tracts above specified.

NO CHARGE FOR THE LAND.

No charge whatever is made for the Land, but we require all to send 25c. Postal Note or Cash, or 30c. In Stamps, when application is sent. This amount is a pro-rata charge to help pay for this advertisement, postage, and also a handsomely illustrated book on Florida, its climate, soil, orange culture, etc., and is in no sense a charge for the deed bond or the land it calls for. You are not obligated to have the deed executed if the location or land does not suit you, and the 25c. expense will be returned in such case.

LEROY, MARION COUNTY, FLORIDA,

Has been rightly named by the press as

FLORIDA'S PHENOMENAL CITY.

All our lands are located in and around LEROY, MARION CO., FLORIDA, ten miles from Ocala, the county seat, a thriving city of 4,500 inhabitants. It is all high, dry, rolling pine land, free from swamps or malarial, and one of the healthiest locations in Florida. THE SILVER SPRING, Ocala AND GULF RAILROAD runs through it. Splendid

Address CO-OPERATIVE LAND AND IMPROVEMENT COMPANY, 45 Broadway, New York City, N. Y.

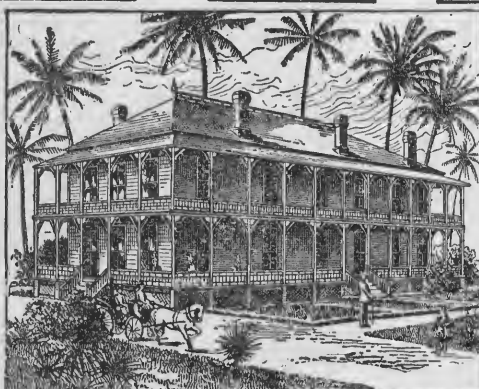
ENDORSEMENT. Ocala, Fla., Dec. 10, 1887.—We, the undersigned, hereby certify that the land in and around Leroy, Marion County, Florida, is high, dry, rolling pine land, well located on the S. S., O. & G. R. R., of fair quality, and will compare favorably with the average pine lands of Florida, and bids fair to enhance in value. J. R. MOREHEAD, County Surveyor; H. W. LONG, County Commissioner; F. E. HARRIS, Editor Ocala Banner; T. W. HARRIS, Editor Free Press; A. P. MANN, Jr., Com.

FREE HOMESTEADS FOR YOURSELF, YOUR WIFE AND YOUR CHILDREN, LAND IS THE BASIS OF ALL WEALTH.

The Grandest Colonization

Enterprise ever offered to

The American People.



HOTEL MATANZA, LEROY, FLA.

Hotel, Depot, Stores, Saw Mill, Sash and Blind Factory and Cottages already built.

Over 10,000 people now own property there and hundreds of new settlers coming in every year.

It is estimated that 200 houses will be built there during the winter, besides a large Sanitarium, Church and School-house, and the Farmers' Alliance Stores, which will make LEROY a great centre for shipping all kinds of fruits and farm products. House lots are now selling as high as \$100 and five-acre orange grove tracts, \$250.

Rural Free Press, Ocala, Fla., says:

"The land is high, rolling pine, and considered equal to any pine lands in the State. Any of the semi-tropical fruits, such as oranges, lemons, limes, bananas, pineapples and guavas do as well on pine lands as hummocks."

The Ocala Banner says:

"The lands are high, dry and rolling, and LEROY is one of the finest and healthiest locations in the State, and all that the Company claim for it is strictly within the bounds of facts."

Mr. A. P. Mann, Jr., General Manager of the Silver Springs, Ocala and Gulf Rail Road, in speaking of this land, says:

"It is all high, dry, rolling and fertile pine land, and there is no more healthy location in Florida. The surrounding country, as well as this land, is especially adapted to ORANGE and VEGETABLE culture, as well to upland rice, long staple cotton, corn, and choice varieties of tobacco."

CLIMATE AND HEALTH.

The climate of this section is unsurpassed by any in the world, not even excepting Italy. Cool, balmy, delightful breezes are constantly blowing between the Gulf and the Atlantic. This immediate neighborhood is well adapted for a Summer as well as a Winter resort.

MONEY LOANED.

This Company is prepared to loan money for improvements upon property secured from the Company, giving five years to pay for same. Plan of houses will be furnished free upon application to those wishing to build.

LOCAL CLUBS.

To those wishing to form clubs in their town we will send five warranty deed option bonds for \$1.00; ten for \$2.00; fifteen for \$3.00; twenty-five for \$5.00; forty for \$8.00; fifty for \$10.00. No more than fifty will be sent to any one club.

WRITE TO-DAY.

Before free property is all taken, send in a club, and have your friends interested with you. If free property is all taken when your order is received, money will be returned. Send money by Postal Note, Money Order, or Registered Letter.

EDUCATIONAL.

BEETHOVEN CONSERVATORY,

1603 Olive Street,

WALDAUER & EPSTEIN, Directors.

All branches of music taught at this Institution and every one represented by a first-class TEACHER AND PERFORMER.

This Conservatory keeps open all Summer for the accommodation of pupils and such teachers as wish to perfect themselves during the Summer Term.

Tuition—\$15 and \$21 per quarter, either for Instrumental or Vocal lessons. Scholars may enter at any time. The beginning of their quarter commences with the first lesson they take. Send for circulars.

LORETTO ACADEMY!

For Young Ladies and Misses.

FLORISSANT, ST. LOUIS CO., MO.

Parents and Guardians desiring to place their daughters or wards in a home-like boarding school of highest grade, will find their wishes satisfied in the well known Loretto Academy, Florissant, situated about sixteen miles west of the city of St. Louis, near the terminus of the St. Louis Cable & Western Railway. Building new and commodious. Grounds extensive, comprising many acres. Expenses moderate. Three daily trains to and from St. Louis.

Forty-third year will commence September 2, 1889. Pupils admitted at any time. The Departments of Art will remain open during the summer months for the accommodation of ladies who may wish lessons.

For Catalogue, address Mother Superior.

Western Conservatory of Music,

2625 OLIVE STREET, ST. LOUIS.

Conducted according to the System of European Conservatories and Schools of Music.

The Conservatory will open daily throughout the whole year. For all information apply to the Director.

ROSCOE WARREN LUCY, Artistic Director.

Those wishing to become Teachers will be especially trained for that purpose. All pupils are taught by specialists, who are masters of their respective branches.

A. JAILLET, Secretary. F. GREG, Asst. Director.

Tuition, \$15 per Term.

The Howard Self-Music-Binder is one of the best in the market. The music opens perfectly flat on the piano. Music can be taken out and replaced from any part of the file without disturbing the other contents of the binder. Music thus preserved cannot be lost, torn or soiled, and each piece can be quickly found when wanted. It can be ordered through any music dealer, or through the Howard Manufacturing Stationery Co., 85 Liberty Street, New York.

It is a matter of wisdom to see Genell's \$1.50 Cabinet Photos, before wasting your money at cheap galleries. It will pay also to inspect all of the higher grades, ranging up to \$7.

High Art In Stained Glass.—The window in the reception hall of Charles Kunkel's residence is very much admired, and is pronounced by all, so far, the handsomest stained glass window in the city of St. Louis. It was designed by J. B. Meisinger, the artist, and was executed in his studio, 1805 Market Street. A description of the window in detail will be given next month.

A Priest Wins the Prize.—Harrison Millard, the musical composer, has awarded the Scranton Truth's prize of \$100 to a Catholic priest, the Rev. Henry J. Ganss, of St. Joseph's Church, Milton, Pa., for the best musical setting of Homer Greene's song, "The Banner of the Sea." There were 130 competitors for the prize, among them being Sousa, leader of the Marine Band, Washington, D. C.; Hennings, Beckel, Wilson Smith and Bissell—all famous musicians and composers.

Miss Lottie Gerak's second appearance in America was at Coliseum Hall, Denver, on the 2d ult. She was assisted by well-known local musical and elocutionary talent. Miss Gerak played "E Major Polonaise" (Liszt), "Nocturne" (Chopin), "Moonlight Sonata" (Beethoven), and "Don Juan" (Mozart Liszt). She received high praise from the press and public.

Mrs. Pilgrin: "Now these boys air sister's." The Census taker: "No; you mean brothers." Mrs. Pilgrin: "No, sir, I mean jes what I say; they air my stater's. She lives next door, in the red house."

The Fashionable Summer Resort.—"Gracious, Emptyhead, you don't intend to attend the dance in that flannel shirt and flannel trousers and canvas shoes. 'Why not?' 'Well, it aint exactly respectful to the ladies.' 'Oh, don't bother about that! They'll think me a duke or some other blasted swell, and I'll get all the attention.' And he does, too.

Not a Mutual Benefit.—Emeline—"Alfred, I am very fond of you, but I doubt if I love you enough to be your wife." Alfred—"Emeline give me, oh, give me the benefit of no doubt." Emeline—"I will, Alfred. Henceforth, all is over between us."

Miss Alice—Well, Bridget, I suppose you would give a good deal if you could play like that.

Bridget—I would, Miss, but I'd give more if I could play better.

Go to Milford's for a Hot Oyster Loaf.

ESTABLISHED 1857.

STECK

**GREAT POWER,
EVENNESS OF SCALE,
RICH SINGING QUALITIES,
WELL-BALANCED TONE,
and ABSOLUTE DURABILITY.**

Used by hundreds of Academies, Colleges, Schools, Etc., for more than 30 years, in preference to all others, because the STECK PIANOS have proved to be the Most Reliable Instruments after the severest test.

What Some of the Leading Artists Say:

WAGNER.—"Everywhere acknowledged to be excellent."

LISZT.—"They give the liveliest satisfaction."

ESSIPOFF.—"The very best piano made."

WILHELMJ.—"Rank far above all possible competition."

LUCCA.—"Are unparalleled for the majestic singing quality of tone which they possess."

MANUFACTURERS,

GEO. STECK & CO.

Warerooms: - **STECK HALL,**
11 East 14th Street, NEW YORK.

PIANOS.

ADAMANT

Wall Plaster.

THE BEST WALL PLASTER MADE.

Note the following among many of St. Louis finest buildings and residences plastered with this superior article:

Tony Faust's Restaurant.	New Building.	-	-	St. Louis.
Nugent's, Broadway & Washington ave.	New Bull'g,	-	-	"
Chas. Kunkel's new residence,	3223 Pine street,	-	-	"
Gay Building, Fourth st. & Clark ave.	New Building,	-	-	"
Meyer Bros. Drug Co., Clark ave. and Broadway,	New Building,	-	-	"
Chas. W. Scudder, Vandeventer Place.	New residence,	-	-	"
Henry J. Meyer, Russell & Grand aves.	-	-	-	"
Dr. Gregory.	New Residence,	-	-	"
Mr. Lippincott.	New Residence,	-	-	"
Leo Nagel.	New Residence,	-	-	"
E. J. Shaal, Cora Place.	New Residence,	-	-	"
M. & O. Depot,	-	-	-	"
Missouri Pacific Hospital,	-	-	-	"
School of the Holy Name, Grand ave.	-	-	-	"
Depot, Shrewsbury Park,	-	-	-	"

For further particulars, address

St. Louis Adamant Plaster Co.,

18 N. 2d St.

ST. LOUIS, MO.

**CATARRH,
Catarrhal Deafness—Hay Fever.**
A NEW HOME TREATMENT.

Sufferers are not generally aware that these diseases are contagious, or that they are due to the presence of living parasites in the lining membrane of the nose and eustachian tubes. Microscopic research however, has proved this to be a fact, and the result of this discovery is that a simple remedy has been formulated whereby catarrh, catarrhal deafness and hay fever are permanently cured in from one to three simple applications made at home by the patient once in two weeks.

N.B.—This treatment is not a snuff or an ointment; both have been discarded by reputable physicians as injurious. A pamphlet explaining this new treatment is sent free on receipt of stamp to pay postage, by A. H. Dixon & Son, 337 and 339 West King Street, Toronto, Canada.—*Christian Advocate.*

Sufferers from Catarrhal troubles should carefully read the above.

Henry F. Miller

PIANOS.

J. A. KIESELHORST,

General Manager for St. Louis.

1111 Olive Street.

C. A. ZOEBISCH & SONS,
Importers of and Wholesale Dealers in
MUSICAL INSTRUMENTS, STRINGS, &c.

Depot of C. F. MARTIN & CO'S Celebrated GUITARS.

"BOHEM" GENUINE "MEYER" & "ALBRECHT" FLUTES and PICCOLOS.
No. 46 Maiden Lane, NEW YORK.

All the newest styles of BRASS and GERMAN
SILVER Instruments constantly on
hand or made to order.

SOMETHING FOR THE HOLIDAYS.

Truly the Housekeeper's Favorite.

Genuine Leb-Kuchen,

Sliced Home-made Fruit Cake,

Madeira Wafers,

Peoples Mixed,

Hand-made French Macaroons.

As an accompaniment to oysters the following crackers have no superior:

Celebrated Faust Oyster Crackers,

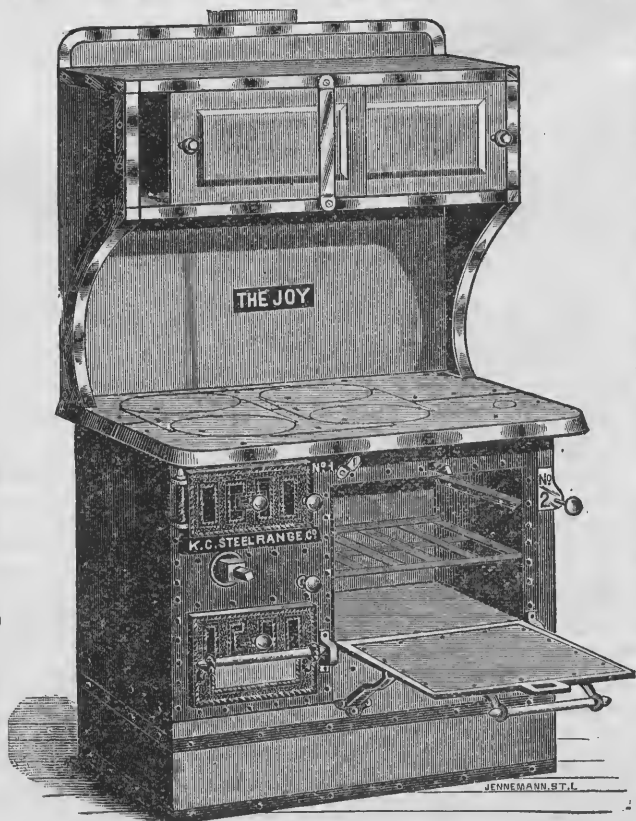
Lynnhaven Oyster Crackers.

Ask your Grocer for these goods and insist on them; take no others. And always ask for the Lily Brand of Crackers.

MANEWAL-LANGE CRACKER CO.

THE JOY STEEL RANGE.

The most complete and durable
Family Range manufactured.



The Joy is equipped for any desired purpose
and to fill all positions.
Call and examine or send for illustrated Catalogue.

ST. LOUIS STEEL RANGE CO., 1813 Franklin Ave., St. Louis, Mo.

Musical Culture.—One change in sentiment has developed in this country which has been fruitful of good, and promises to continue so. We refer (says the *Pittsburg Chronicle*) to the superior estimation in which musical culture is held.

It is well remembered by mature persons that, in earlier days, music was not considered a fit pursuit or pastime for ambitious young men. Their fathers held this art in a certain contempt, and would have regarded a guitar or violin as a badge of idleness and effeminacy.

The uses of music, as pointed out by such writers as Hawies, and which were fully recognized by the ancient Greeks, were not even suspected by most citizens forty years ago. Now, how

ever, is clearly seen that a marked taste for music, like that for literature, is a safeguard against a host of vulgar and ruinous temptations; that it supplies vacant hours with delight, and that it refines manners as well as helps conserve morals.

It is not merely in the home that it does its beneficent work, but those who are exiled from home in the "pursuit of living" find it a solace and an amulet against evil.

We partly owe this discovery and the resultant change of opinion to the cultivated Germans who have settled here, and it is a debt we should gracefully and gratefully acknowledge.

Oysters in every style, at Milford's.

He—"I'm the piano-tuner, mum."

She—"I haven't sent for any piano-tuner."

He—"Yes, mum; I know, mum; it were the gentleman next door sent me here, mum."

"You must be having a hard time nowadays," said the weary traveler to the lovely girl who presided over the railway lunch.

"Why do you think so, sir?" she said, with a naive smile.

"Because," replied the traveler, "when I bit into this sandwich I noticed that you do not make both ends meet."

815, 817 —|NORTH BROADWAY|— 819, 821

Sonnenfeld's

MAMMOTH FASHION BAZAR

EXHIBITS THE LARGEST AND MOST VARIED STOCK OF
MILLINERY AND FANCY GOODS.

AT LOWEST PRICES.

MILLINERY DEPARTMENT.

Our MILLINERY PARLORS are concededly the largest, lightest and best equipped in the country; the Goods displayed are from the very best sources of manufacture, and represent the newest Parisian Novelties, many of which are exclusively controlled by us.

Trimmed Hats and Bonnets.

Our elegant show room is stocked with the most charming collection of Ladies' and Misses' Trimmed Hats, in every conceivable shape, and trimmed to suit the most fastidious purchaser. Just think, you can buy of us a very nice Trimmed Hat from 75 cts. upwards.

Untrimmed Hats.

Our immense stock of Ladies' and Misses' Untrimmed Hats and Bonnets is much larger than the combined stock of all the millinery stores of St. Louis, and consists of the latest and most correct styles in Felt, Fur, Beaver, etc., Prices range from 23c. upwards.

Our patrons may be assured of prompt and courteous attention from our large army of thoroughly experienced milliners, who are solicitous in catering for the wants of customers, and supervised by popular and well known milliners.

SPECIAL.—Hats Trimmed, Free, While You Wait.

Send your name and address on a postal card, and we will mail you a copy of our Fall and Winter Fashion Catalogue

BOYS' & YOUTHS DEPARTMENT.

This Department is being constantly replenished with the newest styles of Boys' and Youths' Hats and Caps, in cloth, plush, velvet, etc., in new and exquisite patterns.

This Department is well worth a visit and careful inspection of tidy and economical mothers who are searching for the best goods, at lowest prices.

We can supply you with an excellent Hat or Cap for school wear, from 15 cts. upwards.

FANCY FEATHER DEPARTMENT.

Our Display of Fancy Feathers, Wings, Ostrich Tips, Aigrettes, etc., etc., is complete in its most minute details, and it will be easy for intending purchasers to get what they want. Prices range from 5 cts. upwards.

LADIES' AND MISSES' CLOAK DEPARTMENT

THE

Largest and Most Complete IN THE UNITED STATES.

Every Garment exhibited in our LADIES', MISSES' AND CHILDREN'S CLOAK AND SUIT PARLORS is manufactured at our own factory expressly for our trade, made by the best operators under the supervision of the most expert cutter in the United States. In consequence we operate the largest Cloak manufactory in the country and sell more garments than all the combined cloak houses of St. Louis.

We extend a cordial invitation to all the ladies of St. Louis and environs to visit our extensive Cloak Department and inspect the immense assortment of Ladies' Outer Garments, the prices of which are so extremely below regular value that cannot fail to interest all who are in search of best goods for lowest price.

FULL ASSORTMENT OF

Ladies' and Misses' Suits AND Tea Gowns.

Perfect Fit Guaranteed.

Alterations Free of Charge.

SEAL SKIN GARMENTS MADE TO ORDER.



To be Healthy and Wealthy.—Don't worry.
 "Seek peace and pursue it."
 Be cheerful. "A light heart lives long."
 "Work like a man, but don't be worked to death."
 Never despair. "Lost hope is a fatal disease."
 Spend less nervous energy each day than you make.
 Don't hurry. "Too swift arrives as tardy as too slow."
 Sleep and rest abundantly. Sleep is nature's benediction.
 Avoid passion and excitement.
 Don't overeat. Don't starve. Let your moderation be known to all men.
 Associate with healthy people. Health is contagious as well as disease.
 Court the fresh air day and night. Oh, if you knew what was in the air.
 Think only healthful thoughts. "As a man thinketh in his heart so he is."

The program of the music at the ceremony of the distribution of prizes awarded at the Paris Exposition is as follows: before the arrival of the President of the Republic, Saint-Saëns' "Marche Héroïque;" on his arrival, the "Marseillaise;" during the *defile* of the groups, the "Soldiers' Chorus" from "Faust," Berlioz's "Symphonie Triomphale," and the march from the first act of "Hamlet;" between the two official speeches, "Lux," cantata by Godard; at the termination of the ceremony by the finale of the first act of Massenet's "Roi de Lahore." Each series of proclamations of prizes will be preceded by a *fanfare* (trumpet blasts) expressly composed by Loe Delibes. The orchestra and chorus, numbering 800 performers, will be under the direction of M. Garcin, *chef d'orchestre* of the Conservatory.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

The tale of the three black crows is well exemplified in the ridiculous rumor that spread of A. G. Robyn's sudden trip East. A rehearsal of Mr. Robyn's opera, the libretto of which had been rewritten by Edgar Smith, was to take place in New York on Thanksgiving day. A telegram was at once sent to Mr. Robyn to set out without delay and be present. It does not take Mr. Robyn a year to pack trunks, and in a very short time he was ready. It would have suited him infinitely better on account of pressing engagements at home, to have deferred his departure to Christmas week, and after some sprightly work such arrangements were perfected, and Mr. Robyn was released till Christmas week, when he generally goes East. Now, out of this grew the monstrous fact that Mr. Robyn had fled the city. This fact was evolved from the prodigious brain of Mr. Robyn's assistant organist, who thought he had a huge joke on Alfred. The joke turned on the assistant, however, and we know he is now a very penitent joker.

LADIES 100,000 DEMOREST CORSETS FREE YOUR CHOICE. 100,000 SHOULDER BRACES 100,000 STOCKING SUPPORTERS

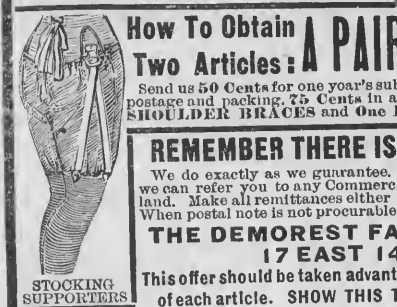
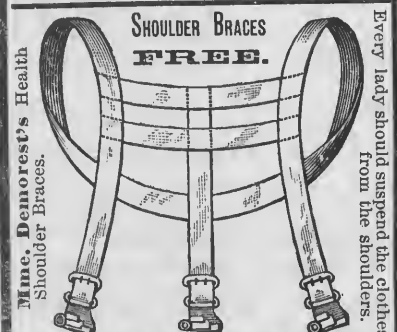
A MARVELOUS OFFER

By A Reliable House!

Every lady has heard of MME. DEMOREST. Her name is a by word in every house in the land. Her celebrated Patterns have been in use over 40 years. We are the publishers of the well-known publication, *Mme. Demorest's Illustrated Monthly Fashion Journal* and we wish to increase its circulation 200,000 copies during the next 90 days, and to that end we will give away to new subscribers

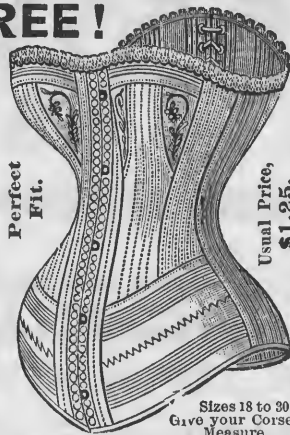
100,000 Demorest Celeb'd Corsets
 "Shoulder Braces"
 "Stocking Supporters" FREE

The MME. DEMOREST ILLUSTRATED MONTHLY FASHION JOURNAL is a 32 page paper, beautifully illustrated, covering every possible field of Fashionable Finery Work, Home Decorations, Cooking, etc., each department being under the special supervision of the best known contributors. It is besides replete with matters of interest to mothers, and is furthermore filled with illustrations, stories, sketches, humor and matters of general interest.



FREE!

FINE AMERICAN JEAN!
 Beautiful Ornamental Stitching.



Every line of reading is carefully guarded by an editor, who receives \$5,000 per annum, and nothing is published in its columns but the best and purest reading matter. It may be admitted to any household and your children may read it as well as you. It numbers among its subscribers the wives of thousands of clergymen throughout the country. It is the best Fashion paper published in the world. It tells you "What to Wear," "When and How to Wear it," etc. It is always abreast of the times, and everything within its pages is new and original. It also contains the latest Fashion news from abroad by our Special London and Paris correspondents.

HOW TO OBTAIN FREE The Mme. Demorest Corset

Send us 50 Cents for one year's subscription to our JOURNAL and 25 cents additional to pay postage and packing, 75 Cents in all, and we will mail you one of these handsome CORSETS FREE.

How To Obtain Two Articles: A PAIR OF SHOULDER BRACES AND Stocking Supporters FREE

Send us 50 Cents for one year's subscription to our JOURNAL, and 25 Cents additional to pay postage and packing, 75 Cents in all, and we will mail you these two articles, One Pair of SHOULDER BRACES and One Pair of STOCKING SUPPORTERS FREE!

REMEMBER THERE IS NO HUMBUG ABOUT THESE OFFERS.

We do exactly as we guarantee. Our house has been established for over 40 years, and we can refer you to any Commercial Agency, Bank, Express Office or Business Firm in the land. Make all remittances either by Draft, Postal Note, Money Order, or Registered Letter. When postal note is not procurable, send stamps. Address all communications to

THE DEMOREST FASHION & SEWING MACHINE CO.,
 17 EAST 14th STREET, NEW YORK.

This offer should be taken advantage of at once as we will give away no more than 100,000 of each article. SHOW THIS TO YOUR FRIENDS. IT WILL NOT REAPPEAR AGAIN.

We know the Demorest Fashion and Sewing Machine Co. to be a thoroughly reliable firm and advise our readers to accept their offer.—EDITOR.

PIANO DACTYLION.

A new invention of great practical value and real benefit to the Piano Player.

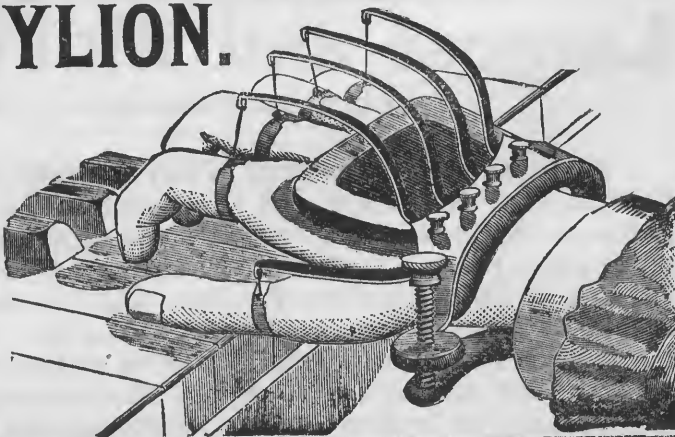
To strengthen the fingers.
 To improve the touch.
 To ensure flexibility and rapidity.
 To give correct position of the hand.
 To save time and a vast amount of labor.

Used, endorsed, and highly recommended by the best of Pianists and Teachers, among whom—
 MAD. JULIE RIVE-KING. MR. S. B. MILLS.
 MR. CHAS. KUNKEL. MR. H. G. ANDRES.
 MR. ARMIN DOERNER. MR. OTTO SINGER.
 MR. GEO. SCHNEIDER.

Introduced at, and used by, the different Colleges of Music in Cincinnati.

AGENTS WANTED EVERYWHERE. Send for Circulars.

L. E. LEVASSOR, Manufacturer,
 153 W. Fourth St., Cincinnati, O.



JESSE CORNELIUS PAINTING CO.

ARTISTIC PAINTING. 211 N 12th ST. TELEPHONE 1496

SALESMEN WANTED AT ONCE.—A few good men to sell our goods by sample to the wholesale and retail trade. We are the largest manufacturers in our line in the world. Liberal salary paid. Permanent position. Money advanced for wages, advertising, etc. For full terms address, Centennial Mfg. Co., Chicago, Ill., or Cincinnati, O.

BLISS' Cockroach and Bed-Bug Exterminators.

Contracts taken for the COMPLETE extermination of Cockroaches, guaranteed for one year. Office and Salesroom, 1138 Olive St., St. Louis.

A NEW METHOD OF TREATING DISEASE. Hospital Remedies.

What are they? There is a new departure in the treatment of disease. It consists in the collection of the specifics used by noted specialists of Europe and America, and bringing them within the reach of all. For instance the treatment pursued by special physicians who treat indigestion, stomach and liver troubles only, was obtained and prepared. The treatment of other physicians, celebrated for curing catarrh was procured, and so on till these incomparable cures now include disease of the lungs, kidneys, female weakness, rheumatism and nervous debility.

This new method of "one remedy for one disease" must appeal to the common sense of all sufferers, many of whom have experienced the ill effects, and thoroughly realize the absurdity of the claims of Patent Medicines which are guaranteed to cure every ill out of a single bottle, and the use of which, as statistics proved, has ruined more stomachs than alcohol. A circular describing these new remedies is sent free on receipt of stamp to pay postage by Hospital Remedy Company, Toronto, Canada, sole proprietors.



GRAFTON'S
 Popular
**GRAND
 WINTER
 TOURS**
 Through

MEXICO

In Pullman Hotel Cars, visiting all principal cities and places of interest. For an illustrated book, descriptive of these tours address,

J. J. GRAFTON, 199 Clark St. CHICAGO.

Or any Agent of the Missouri Pacific Railway.

* Established 1864 *

THEO. EAGLE, JEWELER.

Diamonds, Watches, Jewelry
 AND SILVERWARE.

N.W. Cor. Broadway & Walnut Street,
 ST. LOUIS, MO.

Our Prices are the Lowest.

JAMES HOGAN PRINTING CO.

ARTISTIC

Printing & Lithographing

MAKE A SPECIALTY OF FINE WORK.

413 & 415 N. Third Street, ST. LOUIS.

DECKER & SON. PIANOS.

BUSINESS ESTABLISHED IN 1856.

Six Years prior to any House of a similar name.

W. T. BOBBITT,

St. Louis Representative, 1426 OLIVE STREET.

Call and see these Superior Instruments.